

MUSICAL DRAMATIC
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WITH HARMONY
WITH TRUTH

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ANTONIO GALASSI.



NEW YORK, WEDNESDAY, MAY 25, 1881.

THE organ disdains to accompany. It will lead or be a counterpart. It competes not with the orchestra, but will overwhelm it.

GREAT composers know how easy it is to write pretty, polite, pleasant sounding phrases that do not mean anything in particular, and how difficult to make deep and lofty musical themes intelligible and attractive to the world.

THE divine art has received strange treatment from those who have employed it in connection with religious exercises. The temple worship of the Jews was most costly—in it instruments were freely employed; but these have been completely set aside, and only of late years have the reformed Jews admitted organs.

MUSIC appeals so very intimately to the mysterious world of our own private feelings and inclinations, that, at first thought, it is surprising that fundamental principles have been laid down in all its departments. It is also singular that the artist, although bound by most rigid laws, appears to be entirely free in his operations.

THE first great artist who attempted to raise the opera from its degradation and to reinstate the dramatic element was Gluck. His guiding idea and supreme law was that music and drama should blend in perfect equality; that neither should predominate. Promptness of action and living scenic progress were his aims.

MUSIC is cultivated designedly in all ranks and conditions of society in America; yet it remains an exotic, and is hardly democratic, but rather aristocratic, in its habits, style and surroundings. It does not grow spontaneously, or spring from the necessities of the people. In Europe, songs are more commonly heard bursting forth from the lips of careless, happy youths, or from men during the moments of temporary cessation from work, forming at once an inspiration and relief.

THE student of musical composition should carefully distinguish all that is essential from that which is accidental; or he may waste his best years entangled in mazes of useless efforts. His mind should be exercised in a well devised mental gymnasium that will save him from errors, impediments, misconceptions and drudgeries. He is to live a life of striving to attain the highest artistic ends. Let him, therefore, take care of his precious days, and avoid the torments of misapplied labor, faulty modes of procedure, and the bitterness of failure, which will be great in direct proportion to his gifts.

THE representation of "Edipus Tyrannus" at Boston recalls the celebrated blind prophet of Thebes, Tiresias; and our late May Festival the deaf musician, Beethoven. One saw, as with an omnipresent eye, deeds that were apparently unwatched; the other heard, as with more than mortal ear, accords unperceived by those having a most acute sense of hearing. It is supposed that the eyes of the blind Seer, being put out by Juno, Jupiter bestowed upon him the gift of prophecy and length of days as some compensation for their loss. Who shall say what compensation was not rendered to Beethoven? Did not inner voices communicate revelations to him in music, purified even from its material element (*i. e.*, the actual sounds), although this is rather sensuous than sensual? Did not the deaf Hearer sound the depths of the human heart and gain most profound knowledge of its workings and other rich experiences? Who shall say? His works prove much.

COMIC OPERA.

THE production of "Donna Juanita," by Von Suppé, at the Fifth Avenue Theatre by the Mahn Comic Opera Company, deserves more than a passing notice. It draws attention to the fact that many thousands of persons in New York are ready and willing to patronize operetta whenever a work is presented that has sufficient artistic merit to raise it above dreary commonplace; at least, as far as the music is concerned.

Although the audiences that are attracted to operetta

are not as critical and fastidious in all that relates to vocalization as those who frequent the Italian opera, they are not so easily satisfied with a work in which the action is sluggish and other dramatic proprieties are ignored for the sake of a pretty little tune, or some elaborate, singing master flourishes. Neither appear to care very much if the music itself is good, bad or indifferent, if only it pleases them. But it must be noted that while the Italian opera-goer watches for every little defect in the vocal organs of the principal singer, and is extremely dainty and morbidly sensitive respecting the quality of tone of this or that note, and may be suddenly roused to enthusiasm by the sudden utterance of one of considerable altitude and power; yet, on the other hand, he will listen with an equanimity that is astonishingly ridiculous to many shortcomings, such as chorus singing of the worst conceivable kind that may be continuously and atrociously below the pitch. Moreover, he is frequently found flattering himself that, by becoming more and more fastidious, he is increasing his musical knowledge and his claims to be considered an intelligent critic.

But the patron of the comic operetta does not so commonly discuss with such pertinacity the style of singing of the principal characters, or bore his friends with idiosyncrasies or personal likes or dislikes of the voice of the prima donna and endless comparisons with other singers. He does not profess to be hypercritical in such things; but usually regards the representation from a more general point of view. He speaks of the work itself and its good or bad points, of its propriety and keeping as a dramatic piece. He has fewer fancies and affectations of superior refinement respecting the singing, and more good sense respecting all other matters. Having possibly worked hard all day, he takes an agreeable companion to see an evening performance that will perhaps temporarily dispel his cares, and induce innocent mirthfulness, and thus the needed mental refreshment is gained. The Gilbert-Sullivan productions were in this respect wholesome and salutary.

However much women may like to go to a play that "affects them to tears," it may be questioned if men of the right stamp care much for this undue and unhealthy stimulation of the delicate organs that control their water springs, or if they like to accustom their inner natures to be so greatly influenced by a mime. Little good can come to them by having their emotional susceptibilities excited by passionate outbursts of vamped-up feeling and simulated sorrow. For, as the tampering with the most tender and sensitive tissues of the body, as for instance the larynx, leads to a certain insensibility and callousness of these parts, so does the hackneyed excitation of the tremblingly alive fibres of the soul lead to a corresponding apathy and obtuseness.

This love of innocent fun and amusement is pleasant to witness, and one is ready to welcome cordially almost any work that does not play "fast and loose" with the sympathies. That "Il Trovatore," in which the main-spring of the action, from first to last, is persistent revenge, that brings misery or death to all concerned, and other operas that deal principally with anti-pathetic affections should be so frequently performed, points to the fact that pretty music may render hearers indifferent to the real drift of the text, or may divert the attention from its actual purport. For, as we have recently remarked, the words "Ah che la morte," being set to a pretty little waltz tune, their true significance is unconsidered.

Although so much may be said respecting the patrons of operetta, it should not be unnoted that it is vain for them to suppose that, by attending the performances of works that are not really good, their tastes will gradually become elevated, and that thus they may be prepared for the enjoyment of classical opera, or other form of high art. In music we cannot work our way from bad taste to good. The quickest and surest method of acquiring the power of appreciating the best music is to begin at once by listening to the best music well performed. For this reason the Thomas orchestra and the Philharmonic society, by giving exceptionally fine performances of the noblest compositions, from Bach to Wagner, have accomplished so very much for the advancement of musical art. They have presented the most original and startling productions of the greatest composers with such a winsome grace, that hearers, delighted with the charms of the faultless performances, have been beguiled into listening to them attentively. Thus, almost unsuspectingly, they have learned to recognize and love classical music, or, at least, to perceive the comparative nothingness or inherent poverty of inferior art-products.

The habitual attendance of comic operas of a vulgarizing tendency may therefore unfit hearers for the appreciation of good music. The degradation of the orchestra, as for instance the inconsiderate treatment of the trombones, accustoms hearers to regard them with indifference; whereas in good music they are always provided with

musical phrases worthy their noble character. The plagiarisms of the writers of inferior works are annoying, when, on listening subsequently to the original sources of the ideas, we are compelled to experience the step from the "sublime to the ridiculous." Thus Offenbach's "Oh! I dote on the military" has the subject of the finale of the Seventh Symphony of Beethoven for its melody. The writer has travestied the musical ideas of the great composers to an extent only equaled by his travesties of the conduct of personages occupying positions of honor and importance. But the works of John Sebastian Bach, being so exceptionally mighty, noble and profound, they could not be utilized or even transformed to suit his ends. Hence the pleasantry that, when the music is not original, it is not Offenbach, nor is it often Bach.

We are less dissatisfied on finding the principal recurring melody in the "Chimes of Normandy" bearing so strong a resemblance to a frequently repeated strain in "The Barber of Seville," for the works are on similar planes. Those, however, who listened in a becoming spirit to the chorus "The glorious company" in the "Dettingen Te Deum" of Handel at the recent May Festival, were unpleasantly reminded of "I am the ruler of the sea" from "Pinafore."

It is singular that the works of Suppé occupy so greatly the attention of the American public. They are hardly in accordance with American ideas and practices, except so far that love and music exist in common in different countries. Possibly, on account of the music they have acquired a certain ascendancy. Yet his operas are not specially remarkable for melodies of great beauty, variety and of the popular "catchy" type. With the exception of a waltz, "Fatinitza" and "Boccaccio" are each chiefly remembered by a march theme; so that Suppé cannot be said to depend greatly on his gift of melody. He appears to have regarded the melody of the first composed march as a happy finding, not to be lightly passed by; and to have proceeded to form from it the other subsequently written. For, on closely comparing the two, they present such points of resemblance that they cannot both be prized as creations of the imagination, as distinct and separate products of inventive genius. The second was evidently modeled from the first, and then changed by fanciful variations. The beginning of each march is identical, and the rhythmic shape may be indicated thus, the lengths of the lines corresponding to the lengths of the musical notes:

| ———— | ———— | ———— |

The last three notes of both are also at the same pitch. It must, however, be acknowledged that Suppé has acquired considerable skill in the art of constructing finales and ensembles generally and in giving his music a certain continuity. In "Olivette" we have a series of detached melodies, of the ordinary "jingle-jangle" type, that are repeated unchanged often enough for the dullest ear to catch the tune and remember snatches of it; hence its popularity may be partially accounted for. It seems hardly possible for musical art to sink low enough to please the groundlings, or for it to become more trivial than that found in "Billie Taylor," which never rises above the dead level of ordinary quadrille music.

The extreme tiresomeness of listening for three hours to continuous successions of short, flippant tunes, unvaried by change of structure or even length, is not experienced in Suppé nor in "The Ratcatcher" by Neuendorff. In the works of both these composers considerable ability is displayed in the treatment of the orchestra and in the variety of the musical forms, the richness of the combined melodies at any given instant, and the progressiveness of the motion by which the dramatic action is assisted rather than clogged or brought to repeatedly recurring "full closes."

A series of innumerable, unconnected scraps of tunes are almost exasperating, while whatever indicates continuity of musical thought, or any attempt at a consistent development of a theme, at once brings interest. Interest of this kind is induced by Suppé. In the finale "He is a prince" ("Boccaccio"), the music is spread forth freely in an orderly and regular manner, until it culminates in a climax that is musically and worthy of most honorable mention. Although it is not great art, yet it cannot be called cheap work, but deserves respectful attention. Possibly, if Suppé were to write for the grand opera, and therefore for more highly skilled artists, he would produce works correspondingly rich in elaboration and real matter. One must not expect to find in a work intended for ordinary traveling companies, movements developed with a luxuriousness that would render their performance ineffective or uncertain, if not impossible.

With reference to the parts assumed by Jeannie Winston in Suppé's works it may be said, without fear of contradiction, that she acts them so well, or they suit her special powers so completely, that they might lead one to believe that they were designed expressly for her im-

personation. Although there is a slight flavor of vulgarity noticeable in her rendering occasionally, and a too frequent flourishing of the arms, yet still she forms the principal object of attention whenever on the stage. And, although it may be considered uncomplimentary, one cannot help maintaining that her mannish characters are more satisfactory than her womanly ones.

Rose Leighton acquits herself very creditably as *Donna Olympia*. Janet Edmonson as *Petrita* wins golden opinions from the most undemonstrable members of the audience. Miss Edmonson's refinement of manner, costumes and agreeable stage presence cannot remain unperceived. It is naturally and completely in keeping with the comparatively passive part she assumes. Even the maidenly remonstrances, made with a certain warmth and almost painful earnestness, are delivered so completely in accordance with a gentlewoman's restraint of manner, in such acts of self-assertion, that they immediately evoke the desired sympathy, which is great in proportion to the gentleness that is perceived. Her mellifluous voice and its skillful employment add additional charms to an impersonation which is satisfactory from widely differing points of view.

These three ladies, so to speak, carry the work. Its fate depends on their efforts, although the other members of the company acquit themselves fairly, and try to make uninteresting parts attractive by details of stage business. The chorus of students and the concerted music generally are extremely well rendered throughout. The singing being in tune, not only spares one the experience of most unpleasant sensations in regions of the human frame not commonly connected in idea with the human ear, but is a positive enjoyment of an unexpected although most agreeable surprise. The stage is well filled with subordinate characters, whose voices, united with the chorus of instruments in the well trained orchestra, form a solid phalanx giving relief and elevation periodically to the lighter portions of "*Donna Juanita*" and lending invaluable aid when the music broadens and culminates at some special point of interest.

MINOR TOPICS.

THERE are those who feign to believe that ladies cannot play orchestral instruments with becoming modesty or more than ordinary effect; while others, and rightly, too, think that ladies can play them advantageously and skillfully. In an English musical journal an account is given of an orchestra existing in Plymouth, under the direction of S. Weekes, twenty of the violins and one viola being played upon by ladies. The sight of this mass of beauteous humanity gracefully using the bow must have an inspiring effect upon all impressionable listeners, especially admirers of the fair sex.

SUMMER night concerts are rapidly becoming an established feature in every city. New York has two chief concert halls—the Metropolitan Concert Hall and Koster and Bial's—beside a large number of others of various degrees of respectability. At the Metropolitan Concert Hall, concerts are now being given every evening (as at Koster and Bial's), and the music furnished by Rudolf Bial, who leads the orchestra, is of that popular and taking character that must insure the success of the season. Baltimore is also to have a series of concerts during the summer months, which are to be directed by Max Maretzek, who will be assisted by favorite soloists. Thus is music becoming a necessity in this country.

A SERIES of ten-cent popular concerts is being given in this city. The idea is excellent, and if skillfully managed should be made to pay well, as also to accomplish much good. There are plenty of persons who can afford to pay ten cents for an evening's amusement who would hesitate to spend a quarter of a dollar for it. The success of such cheap entertainments depends much upon the character of the programmes, as well as upon the felicitous manner in which they are drawn up.

READERS of THE COURIER will notice in this issue a comprehensive list of late foreign musical publications. It will be found of special value to professional musicians and to amateurs possessing cultivated taste. The publication will be continued weekly, and will form an attractive feature of the journal. We have no doubt that our subscribers fully appreciate every effort we make to place THE COURIER in the front rank of musical papers.

...An entertainment of music and recitations will be given at the Brooklyn Academy of Music on Thursday (tomorrow) evening by a number of the most prominent ladies of that city, to teachers, artists and other professional and business women, as an earnest of their interest in and fellowship with them. The following well known artists have volunteered their services: Emily R. Spader, Belle Cole, Jennie Owens, Mme. Gage-Courtney, Constance Howard, Wm. Courtney, W. D. Marks, Chas. Roberts, Jr., Nellie Kline, Bessie Oton, Sedley Brown, Signor Liberati, and Chas. Pratt.

BRIEFS AND SEMI-BRIEFS.

...Sunday concerts have begun at Coney Island.

...The Boston Ideal Company played last week in Boston.

...It is said that nearly one hundred companies are still on the road.

...Theodore Thomas has broken ground for the Music Festival of 1882.

...They call a leading minister of Boston who plays on the violin a fiddle D. D.

...It is reported that M. B. Leavitt will have five companies on the road next fall.

...The Acme Olivette Company began an engagement in Pittsburgh last Monday night week, May 16.

...Leipsic professors aver that their best pupils are Americans, and managers generally speak highly of American voices.

...S. H. L. Bently recently gave the third of his series of ten cent popular concerts at Irving Hall. The programme was interesting.

...Ellis Ryse, Arthur Bell and Vincent Hogan, have made decided hits in "*Donna Juanita*," now running successfully at the Fifth Avenue Theatre.

...It is reported that several of the members of the late De Beauplan French Opera Company secured engagements in Canada after the break up of the troupe.

...A vocal and instrumental concert is shortly to be given at Chickering Hall by Mathilde and Anita Peters, the former a pianist and the latter a vocalist, from Havana.

...Some fifteen or twenty companies are organizing to do "*Billee Taylor*," and if Gilbert and Sullivan's new work "*Patience*" makes a hit it will doubtless be pirated in the same way.

...Emma Juch, the young vocalist who achieved success at a recent concert in Chickering Hall, has sailed for England, to join Mr. Mapleson's Operatic Company, having been engaged by him for five years.

...Jerome Hopkins, in a card of thanks to the several artists who assisted him in his late "*Springtide Concert*," announces that the debt has been "*materially diminished*" and that he hopes to reopen his classes next October.

...Max Maretzek will give a series of concerts in Baltimore during the summer months. Miss De Lussan and Jennie Dickerson, both of this city, are announced for the first of the series on the 6th of next month.

...The Comley-Barton Opera Company produced "*Olivette*" at the Globe Theatre, Boston, last week, to good houses. Miss Jansen, in the title rôle, made a decided hit, and the performances have been eminently satisfactory.

...The annual election of officers of the Mendelssohn Glee Club has resulted as follows: President, H. J. Brewer; vice president, O. P. C. Billings; secretary, S. S. Beard; treasurer, Charles H. Scott; conductor, Joseph Mosenthal.

...At the Standard Theatre "*Billee Taylor*" retains its hold on the interest of the public. Thousands of people have seen the bright performance two and three times and do not yet tire of its sparkling music and handsome *tout ensemble*.

...Sophie Menter, a favorite German drawing room performer on the piano, is spoken of by London *Truth* as one whose playing is light, gay, sweet and trifling as a concert of small birds in spring, yet impressive enough to do justice to Beethoven.

...Select and dramatic readings were given last Thursday evening, May 19, at Steck Hall, by Garret W. Owens, the elocutionist. He was assisted by H. R. Humphries, tenor; D. Barron, baritone; W. F. Mills, pianist, and H. P. Keene, accompanist.

...Last Wednesday, May 18, an evening of elocution and music was given in Long Island Historical Society Hall, Brooklyn. The artists who took part were Alfred H. Pease, Fred. W. Jameson, and Florence Rice-Knox. The elocutionist was Nella F. Brown.

...The *St. James' Gazette* advises English and American contraltos to take a lesson from Mme. Scalchi, who never forces the lower notes of her voice and never obliges a hearer to inquire for a moment whether it is a man or a woman to whose singing he is listening.

...Some of the American sailors who heard their young countrywoman, La Nevada (Emma Wixom), sing in "*Son-nambula*" at Naples last month became so enthusiastic that they threw their caps on the stage, and the prima donna picked them up and kept them.

...A prominent musician of this city collects his bills regularly and his wife as regularly goes through his pockets. Recently he wished to hide a certain sum of money from her, and he succeeded in doing so. He quietly slipped it into her pocket. The next morning he discovered that she had looked everywhere except into her own pocket.

...In Supreme Court, Circuit, last Thursday, May 19, before Judge Barrett and a jury, Henrietta Markstein obtained a verdict for \$480 against Louis F. Kuntz and others. The plaintiff, who is a pianist, was to have had a benefit at Madison Square Garden on the evening of September 20,

1879; but in consequence of the defendants, letting the Garden for a walking match the stage was torn down and other changes made which rendered it impossible for the plaintiff to have her benefit upon the night agreed upon by defendants. For this failure the damages recovered by the plaintiff were awarded.

...At the Union League Theatre, on last Thursday night, May 19, Marie Benchley gave another of her musicales, assisted by the following artists: Genevieve Irwin, soprano; Henrietta Markstein, pianist; Annie Phelan, elocutionist; George F. Sargent, baritone; W. Van de Water, tenor; Harriet Webb, dramatic reader, and Florence Densmore, accompanist. During the performance, Miss Benchley gave a selection from "*Alda*" and sang a number of familiar ballads. Miss Phelan recited "*Mona's Waters*" and "*Tom's Little Star*," and Mrs. Harriet Webb gave a scene from Schiller's "*Queen Elizabeth*" and recited "*Archie Dean*." The musical numbers on the programme were tastefully selected.

...The benefit tendered to Helen Lenoir, D'Oyly Carte's manager in this country, took place last Thursday afternoon, May 19, at the Standard Theatre. The programme consisted of the first act of the "*Pirates of Penzance*," with Carrie Burton, Mr. Brocolini, and Mr. Kyly in the principal parts, and an otherwise efficient cast. This was followed by the second act of "*Pinafore*," with an exceptionally good list of artists, including Miss Guthrie, Miss Mortimer, Mlle. Jarbeau, William Seymour, Mr. Brocolini, Eugene Clarke, Mr. Wilkinson and William Hamilton. And for the finale, the first act of "*Billee Taylor*" was played by the same members of the Standard Theatre Company who have been engaged in the performance of this operetta during the season.

...From a little newspaper published on the United States flag ship Trenton, entitled *The Trenton Herald*, Clara Louise Kellogg is reported to have visited the ship while at Villefranche, France, and, for the amusement of the officers and crew, sang a number of familiar home songs, accompanying herself on the banjo. The account says that "*Down on the Suwanee River*" was better than a dozen Italian "*Cavatinas*," and the way she handled the banjo and sang "*The Yaller Gal Dressed in Blue*" would have made Sam Devere pause.

...Boston is to have a new opera house in what is known as the "*Back Bay District*," near the Brunswick and Vendome hotels. The building is to be six stories high and 106 by 252 feet. It is estimated that the cost of the land and building will be \$400,000, and it is stated that work will be begun this month on the construction of what Bostonians are pleased to term will be the finest opera house in the United States.

... "*La Mascotte*" was given during last week both at the Bijou Opera House and the Park Theatre. In each of these establishments it is presented with excellent scenery and costumes, and with artists of fair ability. It is a bright work of its class, and now that both companies have become familiar with it, the performance is enjoyable, and equal to any similar operetta that has been produced in New York.

...A complimentary concert was given at Plymouth Church, Brooklyn, on Monday evening, May 16, to Albert S. Caswell. The list of soloists was excellent, and included the names of Miss Mitchell, soprano; Julia F. Draper, who is a favorite contralto in Brooklyn; Messrs. Bursin and Prehn, a good male voice quartet, and other artists.

...The Apollo Club, of Brooklyn, has engaged Dudley Buck as its conductor for another year. The newly elected Board of Directors includes the names of Charles Havemeyer, J. L. Morgan, John Van Nostrand, William B. Leonard, John A. Nichols, L. S. Burnham, James E. Vail, Jr., and A. E. Sumner, M. D.

CORRESPONDENTS' NOTES.

BALTIMORE, May 20.—Ford's—Callender's Georgia Minstrels have been delighting large and enthusiastic audiences. The troupe is an excellent one—by far the best, in my opinion, on the road. Academy—Gerster, assisted by the following talent, concertizes on the 23d and 25th: Emily Winant, contralto; A. Montegriffo, tenor, and Adolph Fisher, violoncello. Colixa Lavalie will be the pianist and George Colby the accompanist. This will be Mme. Gerster's last appearance here. T. L. B.

BATAVIA, N. Y., May 20.—The McGibeny Family is announced for June 1. A band tournament, under the auspices of the Batavia Cornet Band, will be held on the 15th June. THE COURIER is now on sale at Mackey Brothers' news room. H. A. B.

BROCKVILLE, Ont., May 19.—Among the recent musical entertainments which took place here was the "*Cool Burgess Combination*." This company is only a pinchbeck imitation of the genuine article; their entertainment displayed its stale novelties before empty benches, which stared at the performers in grinning mockery. The Holman Opera Company gave two nights of successful opera, viz., "*Olivette*" and "*Billee Taylor*." "*Olivette*" is very interesting. Mr. Andran, the composer, does not, like some weak-minded writers, attempt any feeble imitation of the scientific school, he goes in direct for life, gayety and movement. The opera does not offer any novelty in idea and exhibits faults in con-

struction, the acts being merely strung together. "Billie Taylor" attracted a large attendance, and it seems people want to hear this nautical piece of patchwork, if only for the purpose of abusing it afterward. Some of the Presbyterian churches in this country regard it as wicked to have instrumental music form any part of their church worship. No doubt these congregations "twang" their hymns as best they can, *pro salute anime*. But to think that at the present day music, as an inspiring element in religious worship, is of so little use to these people, and, being the promoter of strife, certainly cannot emanate from a defect inhering in the chorals or psalmodes, but must have its cause in the discordant nature of its votaries. Haydn's "Creation," which was promised us during this month by our Philharmonic Society, has been postponed until fall, on account of the warm weather, the society having discontinued its rehearsals for the present season. A. C. J. K.

BUFFALO, N. Y., May 20.—The thirty-third concert of the Liedertafel Singing Society was given at St. James Hall on Monday evening, May 16, before a large and appreciative audience. The following is the programme: Male chorus, "Celebration of the Anniversary" (Mendelssohn), Liedertafel; ladies' chorus, "Cheerfulness," Gumbert; baritone solo, "Alone," H. A. Staples; male chorus, "How Much I Have Loved Her," violin solo, "Allegro Marziale," from the great military concerto, "O Dossenbach," alto solo, selected, Anna Burger; male chorus, "Ave Maria," solos by J. C. Dempsey and Oscar Meyer; duet, "Master and Pupil," Miss Schneider and Mr. Dempsey; grand descriptive cantata, "Fair Ellen, or the Siege of Lucknow"—the *Commander*, H. A. Staples—*Fair Ellen*, Ida Schneider—chorus, Liedertafel; piano accompaniment, Simon and Bianca Fleischman; conductor, Joseph Mischka. The ladies of the Decorative Art Society announce that their first literary and musical entertainment will take place at the residence of the Hon. S. S. Rogers next Monday evening, 23d inst. Mrs. Wells Tanner certainly never displayed her beautiful voice to a better advantage than in the operatic selection which she sang at the German Young Men's Association concert given last Monday evening. L. N. K.

CHICAGO, May 19.—The musical event of the present week will be the first appearance in Chicago of Frederic Archer, Constantin Sternberg and Flora Leonie Frost, at Hershey Music Hall. They will give a concert on Friday evening and a matinee on Saturday. Mr. Archer's programme is a light one, and though interesting, it would be a pleasure also to hear him in some of the *pièces de résistance* of the modern school, such as the Thiele works. His numbers for Friday evening are the "William Tell" overture, a prelude and fugue of Bach (in D), a gavotte by Thomas and allegro by Batiste. Mr. Sternberg will play études by Liszt and Moszkowski and the former's grand polonaise, and Miss Frost will sing numbers by Schubert and Rubinstein. From Chicago Mr. Archer goes to Cincinnati. Mr. and Mrs. Levett gave a very enjoyable song and piano recital last Monday. Last evening the pupils of the Hershey School of Musical Art gave a soiree—one which proved of remarkable artistic excellence. I append the programme, the numbers of which were prepared in course of the regular work of the school and without reference to use in a public performance: Overture, "Manfred," op. 115 (for two pianofortes and eight hands, arranged by Fr. Herrmann), (Schumann), Ella F. Danforth, Hattie Lovejoy, May S. Elliott and H. Clarence Eddy; Song, "Saved from the Storm" (Barri), George B. Nind; Pianoforte, Andante and Rondo Capriccioso in E (Mendelssohn), Eva Leeds; Song, "Because of Thee" (Tours), J. L. Johnston; Song, air with variations (Rode), Alice Maud Whitacre; Organ, a, Elevation in A flat (Guilmant), b, "St. Ann's" fugue (Bach), Charles R. Adams; Song, "Wanderer's Song" (Fesca), Copeland Townsend; Pianoforte, "Menuet de Concert," op. 18 (X. Scharwenka), Ella F. Danforth; Aria, "Se Romeo," from "I Montecchi ed i Capuletti" (Bellini), May Phoenix; Pianoforte, Concert Stueck in F minor, op. 79 (Weber-Liszt), Lelia Simpson (accompaniment on second piano by H. Clarence Eddy); Quartet from "Rigoletto," "Bella Figlia" (Verdi), Alma Bate and May Phoenix, J. L. Johnston and C. Townsend; Organ, theme, variations and finale (Thiele), Harrison M. Wild. The public rehearsal of a portion of the Sängerfest chorus took place at McCormick Hall last evening, under the direction of Hans Balatka. The selections given were a portion of Bruch's "Odysseus," the choral part of the Ninth Symphony, and the "Lohengrin" finale. The chorus sang with great energy, and with a promptitude of attack which betokened careful training. FREDERIC GRANT GLEASON.

COLUMBUS, O., May 18.—During the last month we have had quite a flow of musical entertainments. Remenyi gave a very entertaining concert at Comstock's Opera House. Remenyi is making a great fuss over Mr. Heskett, a violin maker of this city; he calls him the greatest artist in violin making in the world. This is the third "greatest" violin maker whom Remenyi has discovered since his arrival in this country. Verily, we are a great nation. The Litta Concert Company was announced, but failed to appear. The Westminster Church gave a fine parlor concert at the residence of N. K. Wade. The Second Presbyterian Church

also gave the public a fine programme last Friday evening. GEM.

DETROIT, Mich., May 20.—Musical matters are rapidly dwindling down in our city to closing concerts or last pianoforte recitals of the season. One of these was given at Seminary Hall on May 13 by Miss Kate Jacoby, pupil of Mr. Hahn's conservatory. The best played numbers were the organ fantasia and fugue in G minor by Bach-Liszt, and eclogue in A major by Raff. The reading of the Chopin ballade in F major was very poor, and the playing of Liszt's E major polonaise and Rubinstein's D minor concerto (second and third movements), lacked verve and artistic understanding; in brief, the music was entirely too difficult for the fair and proficient player. Mr. Abel, Jr., who played the cello in a set of variations for that instrument and the pianoforte, by Beethoven, proved himself, to say the most, but a very poor cellist. The string quintet accompaniment to the concerto was scratchy and marred the correct playing of the second piano part. * * *

HARTFORD, May 16.—Several important musical events have transpired in Hartford lately, the most prominent of which was the organ recital of Master Willie Hammond, of Rockville, Conn. Many of our best organists were present, and all join in hearty commendation of the skillful manner in which he rendered the difficult compositions of which the programme was made up. We almost look upon him as a Hartford boy, and we have great expectations for his future. The "Frog" opera has taken up the attention of most of the "society" people for the past few weeks. Mr. Brown, of Providence, has been here for two weeks or more working hard to bring the soloists and chorus to the required pitch of perfection. The "opera" was produced Thursday, Friday and Saturday of last week. The receipts were over \$2,000, one-half of which goes to Mr. Brown, and the balance, after deducting expenses, will be used for charitable purposes. The whole thing was quite a success, most of the soloists, especially Mrs. Day, carried their parts finely. Much of the credit, however, was due to J. B. Brainard, who accompanied the soloists and chorus at all of their rehearsals and directed each performance. The daughter of Geo. W. Morgan has been here several times lately. She is a great favorite with Hartford people. Her mastery of the harp is something wonderful. She participates in another concert next week. Mme. Gerster was advertised for this place for to-night, but the engagement has been canceled for some unknown reason. T. G. Adkins, who has for twenty years been leader of "Colt's Band" of this city, leaves to-morrow to take the position as band master at the Soldiers' Home, near Dayton, O. He has made Colt's Band quite famous for its fine music, and it is to be hoped that some one will be found that will fill his place. Some think it will be hard to find the man. The new Opera House at New Britain will be opened shortly. It will be under the management of E. A. Burt, of the Strickland House. Mr. Burt is enterprising and popular, and, no doubt, will give the New Britain people some splendid entertainments. It is rumored that Henry Abbey is about to establish a chain of opera houses between New York and Boston, and that he has leased Roberts' Opera House as one of the links. If this is true, Mr. Abbey is so well known as a manager, that our citizens may be assured of a season of first class entertainments. OSCAR.

JACKSONVILLE, Ill., May 18.—The citizens of Jacksonville had the pleasure of listening to the Fisk University Jubilee Singers last evening for the first time. Strawn's Opera House was filled to the utmost by a greatly delighted audience. The slave songs of the South, if well sung, have a peculiar fascination for white people, when sung by blacks who have once been in bondage. While there is undoubtedly an element of art to be considered in the music of these Jubilee singers, yet it is the religious sympathetic factor that enters largely into their popularity, and good people will continue to reward them, for they also see in their work the means by which a high duty has been grandly though simply performed. There is a profound lesson to every human being in the fact that the humblest talents in the humblest walks of life should be, as in this case, turned to an account of such magnitude. Think of it! One hundred and fifty thousand dollars sung out of the pockets of rich and poor by obscure freed slaves with which to build a university for the education of their own benighted race. The Jubilee Singers will rise and shine when greater lights are forgotten. ORHO.

NEWARK, N. J., May 20.—Park Theatre—The Salmagundi entertainment on May 19, was greeted with a good house. Mr. Burbank, the elocutionist, had several encores which were well deserved, as his recitations were very good. The vocal part of the entertainment was given by the following well known Newark talent: Mrs. Northrop, Mrs. Canon, Messrs. H. D. Northrop, Williams, Ward and Hodson, and J. E. Drake, pianist. Messrs. Schnitzer and Williams performed on the xylophone and musical glasses. The musical part of the programme was good and several numbers were encored. An entertainment was given May 19 at the Woodside Reformed Church to a good audience by Ida K. Hinds, elocutionist; Mme. Lasar, soprano; Miss Lasar, contralto, and J. H. Brewer, pianist. Frank Sealey's second organ recital took place, on Thursday afternoon, at the Central M. E. Church, before a large audience, composed of lovers of classical music, amateurs, &c. Mr. Sealey was assisted by H.

Westwood, who played an arrangement of the prize song from Wagner's "Meistersinger" on the cello. FRANK.

ORANGE, N. J., May 20.—A grand concert was given at the Music Hall, May 19, under the auspices of several well known Orange gentlemen by the following artists: Mme. Gerster, Emily Winant, Signor Montegriffo, Mr. Fischer, violoncello, and Mr. Lavallee, pianist, under the direction of George W. Colby. They were greeted by a very large audience. Mme. Gerster was in splendid voice; she sang "Carnival de Venice," and the shadow song from "Dinorah," and in response to a prolonged encore, sang the polka written for her by Arditi. Miss Winant who is a great favorite in Orange, was very well received. She sang "La Cieca" and "Sunset." Mr. Fischer captured the audience at once, and was obliged to respond to an encore on each number. The rest of the performers did well. The concert was most enjoyable and one worthy to close the season of the hall with. FRANK.

PHILADELPHIA, May 20.—Max Strakosch's Opera Company began a short season in Philadelphia last Tuesday. "Aida" was well sung by Mlle. Torrani. Miss Barton in the rôle of *Amneris* made a very favorable impression on the public. Gottschalk, who is greatly liked in Philadelphia, rendered the part of *Amonastro* in an exceptionally good manner. "Carmen," which was played on Wednesday, did not find in Miss Schirmer an artiste capable of properly interpreting that rôle, and Mr. Byron as *Don Jose* was absolutely without animation. If it had not been for the part of the *Torreador*, which Gottschalk presented so acceptably, the representation would have been without any interest whatever. Thursday—"Martha" achieved a real success. Brignoli was at his best, and sung with much of his old fire. The part of *Martha* has never been better taken than by Mlle. Torrani. Conly and Miss Barton, who sang *Nancy* for the first time, had a considerable part of the success of the evening. Nearly all the *morceaux* they were obliged to repeat. Your correspondent has profited by the presence of Mr. Strakosch at Philadelphia to find out in regard to his plans for the autumn and winter season, and THE COURIER will therefore be the first to give this information to the public. It has been said that a combination had been organized in which Mr. Momas, the former *chef d'orchestre* of De Beuplan's troupe, and Mr. Schwab were to enter as associates with Mr. Strakosch. This is a false rumor, as Mr. Strakosch has almost entirely formed his troupe for the next season, and neither Mr. Momas or Mr. Schwab are included in it. Mr. Strakosch furnishes all the funds necessary for the enterprise, and has no partner or associates whatever. Several new operas will be given during the season, and his confidence in success is so great that he is organizing a company which will surpass any he has previously directed. He will remain two or three months at New Orleans, and will then devote to New York a considerable portion of the season. The Germania orchestra played yesterday with great success the "William Tell" overture and Mendelssohn's "Hebrides" and the last two movements of the Spohr symphony. Two grand concerts by Mme. Gerster are announced at the Academy of Music, the first of which takes place Thursday, May 26. Mme. Gerster will be supported by several artists of merit, and we expect a great success and a full house. The Mascot next week, for the benefit of Mr. Zimmerman, promises to net a considerable sum for the beneficiary, as nearly the whole of the house has been taken in advance. J. VIENNOT.

WATERBURY, Conn., May 21.—City Hall—The Waterbury Choral Union, assisted by Percy J. Cooper and Louise N. Baldwin, of Boston, presented the "Pirates of Penzance" May 18, 19 and 20, to good houses and with success. Mr. Cooper, who is under a three years' engagement with the Emma Abbott Opera Company, fairly took the house by storm, his beautiful singing and fine acting going far toward making the opera the success it has been. Nothing but praise can be said of Miss Baldwin, who sang with great taste. She was the recipient of several beautiful bouquets. Following is the cast of characters: *Richard*, a pirate chief, W. Scott Erwin; *Samuel*, his lieutenant, George A. Stocking; *Major General Stanley*, of the British army, Frank D. Hotchkiss; *Edward*, sergeant of police, Arthur M. Dickinson; *Mabel*, General Stanley's youngest daughter, Louise N. Baldwin; *Edith*, Mattie Shelton; *Kate*, Mrs. R. C. Barbour; *Isabel*, Nellie A. Walton; *Ruth*, a piratical maid of all work, Mrs. Miles Clarke; *Frederick*, a pirate apprentice, Percy J. Cooper, and a grand chorus of thirty-five voices, by members of the Choral Union; J. E. Bartlett musical director; A. J. Blakesley accompanist; W. N. Weeden dramatic director. BEVERLY.

FOREIGN NEWS IN BRIEF.

... "Phœbe," the new opera by Massenet, libretto by Meilhac and Gille, will no longer be given at the Paris Opéra, but at the Opéra Comique... The representation given at the Theatre Royal, Madrid, for the benefit of the victims of the fire at the Municipal Theatre, Nice, produced 13,412 pesetas. It is gratifying to record the generosity of Impresario Rovera on this occasion, who, unlike other managers, refused to appropriate to his own use 2,000 pesetas, which were his by right... The new opera "Fortunio," by Cesare Rossi, will not be given any more this season at the Naples Casino dell'Unione. The *protagonista* was the fine tenor

Antonio Rossetti, whose art, sentiment, and manner of interpretation have been praised by the composer. . . . The celebrated tenor, Gayarre, has been presented by the manager of the Teatro Principal, Valenza, with a most beautiful and artistic present. . . . Accounts of the inauguration of the Circo Umberto I., Rome, say that it is the largest and most splendid in Italy. . . . "Amur" is the title of a new comic opera which has just been completed by Ettore Martini. . . . At the Costanzi Theatre, Rome, the coming season, a new opera will be given entitled "Almansa" (opera ballo in four acts), libretto by G. Mazzacapo, music by Tito Antonini. . . . Of the chief artists that sung the past season at the Scala, D'Angeri has left Milan for Trieste, where she is to be married; Maurel and De Reszké have gone to Paris; Tamagno made for Buenos Ayres, where he is engaged for six months; the bass Ordinao and the baritone Salvati have passed to the Dal Verme. . . . Alberto Giovannini has finished his new opera, in four acts, entitled "Tito Vezio," written to order for Sonzogno, the publisher. The libretto is by Fulvio Fulgonio, and is founded upon the homonymous romance by F. Castellazzo. . . . The *Ménestrel* says that G. Berger, promoter of the near Electrical Exposition, to take place in Paris, has discovered the secret of enabling the representations given at the Opéra to be heard in the Palace of Industry. It is said that the same process can easily be applied with equal success to greater distances. . . . The Bologna Philharmonic Academy has nominated as honorary member the esteemed prima donna Giuseppina Musiani. . . . At the Theatre of Monnaie, Brussels, has just been represented a new opera entitled "Captain Raymond," composed by Mons. Colyno, violin professor in the conservatory of that city. The work was unsuccessful, and the composer had to withdraw it from the stage.

ORGAN NOTES.

[Correspondence from organists for this department will be acceptable. Brief paragraphs are solicited rather than long articles. Anything of interest relating to the organ, organ music, church music, &c., will receive the attention it demands.]

. . . . The Rev. Dr. Duryea, of Boston, advocates congregational singing, without explaining how it is to be made acceptable. He says that nine-tenths of the paid choirs he hears make him mad, but that the quartet is simply awful. Congregational singing, however, is always a failure, unless the congregation (or those composing it having voices), meet once or twice a week to rehearse the chants and tunes that have to be sung, and never attempt to grapple with music of a more elaborate kind. Even then, the discordant element of sound which prevails in all congregational singing suffices to mar that part of it which is moderately good. Clergymen generally are as ignorant of music as new-born babes, and listen to the cries of these new-fledged human beings with equal satisfaction as to the best sacred music that ever was or will be written.

. . . . With regard to the position of the registers belonging to the various manuals, much confusion exists. In a large number of instruments the stops belonging to the great manual are placed on the right hand side of the performer. But F. E. Gladstone, an English organist, recently proposed that "the choir and solo stops be placed on the right hand side," which proposition was seconded by W. S. Hoyte, and, on being put to the meeting of the College of Organists, was carried by a satisfactory majority. On due consideration it seems quite doubtful whether the left hand cannot often be spared than the right to manipulate the registers of the small and choir manuals. Although a chord or two in the accompaniment may be passed over without really great injury being done to the composition, one note of the melody missed or badly hurried succeeds in ruining the proper effect of it. It would appear that the great manual registers and the various couplers should be placed on the right hand side of the organist, while the stops belonging to the small choir and pedal organs, should occupy the position on the left. Habit must necessarily enter into the choice of any method proposed.

. . . . A resolution put at the recent meeting of the College of Organists, London, was the following: "That the composition pedals to the great organ or other mechanical appliances for combinations include proportionate combinations of the pedal organ." Not one organist in a thousand but is aware of the value of such arrangement, and yet only one organ in fifty is thus provided for. When the full pedal organ has to be reduced by another composition pedal, or, as is more frequently the case, by the hands, a break in the music can scarcely be avoided even by the most skillful manipulator of the registers. By the simple arrangement proposed (and which was carried by a fair majority) the difficulty of a regulation of "tone-strength" between the pedal organ and the great manual is overcome. Also another proposition of a similar character and equally serviceable to the performer was the following one: "That the groundwork of the pedal organ, *i. e.*, the large flue-work, be acted upon by the swell compositions in addition to those of the great." It is only by such mechanical devices that instruments with a goodly number of stops are at all controllable, especially when arrangements of orchestral works are being executed. No doubt, in time, no organ will be erected that does not contain such appliances as those indicated above. Solo organists know their value, however rarely they may play upon an instrument furnished with them.

NEW MUSIC.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

Spear & Dehnhoff, New York City.

Novelty Waltzes. . . . (piano). . . . Salomon Markstein.

These waltzes are excellently written, the subjects being melodious and spirited. The "Introduction" is too long, however, and should be cut down to a page, at most. Four or five misprints stare the player in the face. They should be altered.

Kunkel Brothers, St. Louis, Mo.

1. Phantasiestück, elegie. . . . (piano). . . . Otto Floersheim.
2. Stella, scène de bal. . . . " . . . Gustav Satter.
3. Satellite, polka caprice. . . . " . . . J. C. Alden, Jr.
4. Traviata, fantaisie. . . . " . . . Jean Paul.
5. William Tell, fantaisie. . . . " . . . Jean Paul.

No. 1.—It is evident from this work that "the composer desires to be original at any cost, and that he avoids concords in the most consistent manner. But it is refreshing to meet with publications possessing such sterling qualities, considering the weak character of compositions usually written and published in this country. The "Elegie," with the exception of a few "strained" passages here and there, is a true tone-picture, full of strength and beauty, for those whose taste has been sufficiently cultivated to enable them to appreciate it. Above all, there is nothing tame about it. It can be recommended to musicians, and to musicians only. A slur is lacking on page 5.

No. 2.—Mr. Satter's "Stella" is not so original or powerful as some of his other compositions, but is graceful and interesting enough to please general hearers. The subjects lack charm, and commonplace passages here and there weaken the effect of others of superior worth. It needs to be played well to attract attention. On page 4 a treble clef is needed in the third line (left hand), in place of the bass clef now standing there.

No. 3.—The chief theme of this polka is bright, but as a whole the piece is labored and not altogether a success. Performed well it will produce a certain agreeable effect and please those whose taste is not too classical. It seems as if the notation and fingering in some passages might be improved.

No. 4.—A moderately difficult and effective fantaisie, which can be used at all times where amusement is aimed at rather than serious attention required. The passages are well written for the hands, and consequently appeal to a large number of amateur performers. For a piece of its class it is a success.

No. 5.—Similar to No. 4 both in style and interest. It is hardly so effective, however, throughout as the fantaisie on "Traviata." An eighth rest is left out on page 4.

NEW FOREIGN PUBLICATIONS.

Imported by Edward Schuberth & Co., New York.

Symphonies, Sonatas, Fantaisies, Concert and Instructive Compositions, &c.

PIANO SOLOS.

Beethoven, L. v.—"Largo from the Concerto in C Minor," Op. 37. Arranged for piano solo by Carl Reinecke. . . . \$0.75
Henselt, A.—"Joyful and Mournful." Romance by O. K. Klemm. Transcribed. . . . 40
Jungmann, A.—Op. 345, "Moonlight Fantaisie." . . . 50
Kafka, I.—Op. 189, "The Vesper Bell." Idyll. . . . 75
Lange, Gustav.—Op. 263, "A Memento." Meditation. . . . 75
Müller-Berghaus, K.—Op. 17, "A Thé Dansant at the Flying Dutchman." Visions of a dream. Fantaisie in form of a waltz. . . . 1.00
Rubinstein, Ant.—Melodies from his opera, "The Demon." Two books. Each. . . . 1.25
Tschakowsky, P.—Op. 39, "The Seasons." Twelve characteristic pieces. New edition with marks of execution and fingering. . . . 1.25
Weber, C. M.—Op. 65, "Invitation to the Dance;" and Op. 73, "Polacca Brillante." New editions critically revised and fingered, by Hans von Bülow. Each. . . . 1.00

PIANO DUETS.

Bohm, C.—Op. 213, "Lancers' Attack." Grand military galop. . . . \$1.00
Gade, N. W.—Scherzino (Aquarell) D minor. . . . 50
Glinka, M.—Menuet from Quatuor F major. . . . 50
Leybach, I.—Op. 175, "Alla Stella Confidente." Fantaisie Nocturne. . . . 1.00
Rubinstein, Ant.—Melodies from his opera, "Nero." In two books. Each. . . . 2.00

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Herbert, Th.—"Musical Flamelets." A collection of favorite operatic melodies arranged. No. 1, "Merry Wives of Windsor." . . . \$1.00

TWO PIANOS—EIGHT HANDS.

Leonard, R.—Op. 16, "King's Hussar's March." . . . \$2.00

PIANO AND VIOLIN.

Lange, G.—Op. 31, "Pure as Snow." Arranged. . . . \$0.75
Ries, H.—"Stories of Olden Times." Instructive duets, in fifteen books. Book I. contains: Mozart.—March from "Magic Flute." Grétry.—Duet from "Richard Cœur de Lion." Winter.—Chorus from the interrupted "Sacrilege." Mehul.—Morning Prayer from "Josef in Egypt." . . . 50

PIANO AND 'CELLO.

Popper, D.—Op. 32, N. 1, "Nocturne." . . . \$1.00
Raff, J.—Op. 157, No. 2, "La Fileuse." Spinning song. Arranged. . . . 1.25

PIANO AND FLUTE.

Popper, W.—Op. 310, Military Polka. . . . \$0.50
Op. 321, Hungarian National Dances. . . . 1.25
Op. 313, Fifth Morceau de Concert. . . . 1.50

TRIOS FOR FLUTE, VIOLIN AND PIANO.

Burchard, C.—Favorite overtures, arranged. No. 1.—Auber.—"Mansueto." No. 2.—Beethoven.—"Fidelio." No. 3.—Bellini.—"Norma." Each. . . . \$1.25

TRIOS FOR PIANO, VIOLIN AND 'CELLO.

G. Wohlfahrt.—Op. 66, No. 1. Easy Trio in G major. . . . \$1.15

TRIOS FOR FLUTE, VIOLIN AND PARLOR ORGAN (OR PIANO).

Menzel, C.—"Social Hours." Gems from the works of celebrated masters.
No. 1.—Bach, J. S.—Sarabande from the fourth English piano suite. \$0.50
No. 2.—Beethoven, L.—Andante from the First Symphony. . . . 1.00

PEDAL ORGAN.

Lange, S. de.—Op. 30, Andante. . . . \$0.75
Op. 28, Sonata No. 4, D major. . . . 1.50

FLUTE AND ORCHESTRA.

Popper, W.—Op. 310, Military Polka. . . . \$2.00

CORNET AND ORCHESTRA.

Hoch, Th.—Op. 20, Nordisch Fantaisie. Parts. . . . \$3.00

STRING ORCHESTRA.

Lange, Otto.—Op. 21, Two Scottish dances. No. 1, "Highland;" No. 2, "Tullochgorum." . . . \$2.25
Score. . . . 4.00
Parts. . . . 4.00
Lorenz, C. A.—Op. 19, Two Tone Pictures. No. 1, "Twilight;" No. 2, "Joy of Spring." . . . 1.40
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PART SONGS FOR FEMALE VOICES.

Rheinberger, J.—Op. 118, Six hymns for two sopranos (Latin and German words), with organ accompaniment. No. 1, "Salve Regina;" No. 2, "Memorari;" together.65

PART SONGS FOR MIXED VOICES.

Rheinberger, J.—Op. 107, Five hymns (Latin and German words), for mixed chorus, without accompaniment. No. 1, "Pater Noster;" score and parts. . . . 50

Overtures, Dances and Marches.

PIANO SOLOS.

Faust, C.—Op. 327, "Amongst Comrades." March. . . . \$0.40
Gungl, J.—Op. 332, "Red Ridinghood." Polka. . . . 40

PIANO DUETS.

Goltermann, G.—Op. 94, Festival Overture. . . . 1.40

PIANO AND VIOLIN.

Faust, C.—Op. 321, "Fountain Spirits." Waltz. . . . 1.00

ORCHESTRA (LARGE OR SMALL).

Eilenberg, R.—Op. 22, "Blue Violet." Mazurka caprice. Parts. . . . 3.00

BRIEF PERSONAL MENTION.

BANNISTER.—H. Bannister recently read a paper before the Musical Association of London, England, "On some of the underlying principles of structure in musical composition."

BESSAC.—Félice Bessac, director of the orchestra at the Palais Royal Theatre, Paris, has recently died.

CAMPANINI.—Signor Campanini and wife will sail for England on May 28.

DE SANCTIS.—The celebrated tenor, Angelo de Sanctis, is expected in Italy, where he will perform in a number of his favorite operas.

FAURE.—Faure, the French singer, is of medium size and well built, carries his head high, wears a peaked beard in the Henry IV. style and dresses in the latest fashion. Faure has a fine collection of modern pictures in his apartment, and not content to be the interpreter of Meyerbeer and Gounod he has himself composed several well known pieces.

FERRI.—Gaetano Ferri recently died in Paris with an apoplectic fit. He was a well known baritone during the time that Tadolini, Moriani and Frezzolini flourished. He was born in Parma in 1816, and thus was sixty-five years old.

JAMESON.—Fred. Jameson, the solo tenor of St. Thomas' P. E. Church, is steadily improving in his style of singing. Further earnest study will make him one of the really useful tenors of the city.

KELLOGG.—Clara Louise Kellogg is expected here in August.

NEUENDORFF.—Adolf Neuendorff's pleasing opera, "The Ratcharmer of Hameln," is likely to be heard under the most favorable conditions next season, when it will assuredly become very popular.

NILSSON.—There is no truth in the statement that Christine Nilsson has signed a contract to appear with the Mapleson Opera Company in this country next season.

NOTE.—"Note" is the appropriate name of a new tenor who has made a successful début in Belgium. He was formerly a private in an artillery regiment.

POLLAK.—Fanny Pollak, soprano, some week or so ago sailed for Europe. She will return to New York early in the autumn.

REMYENI.—The violinist Remenyi will, during the summer, be managed by Mr. Saalfeld, under whose direction he will give some concerts, several of them, perhaps, at Manhattan and Brighton Beach during July.



NEW YORK, WEDNESDAY, MAY 25, 1881.

THE nineteenth century recoils with horror from the records of the pastimes of the first five of our era. The American people who occasionally hear or read something of the life and death struggles of the gladiators in the Roman arena, if they do not "thank God they are not as other men are," at all events plume themselves upon the enormous strides that their own civilization has taken, since they no longer insist upon seeing human blood spilled upon the stage as an essential feature of popular amusement. They even go the length of condemning as barbarous the bull fights which accompany a Spanish festival, and have consistently frowned, first out of respectable society, and lastly into the penitentiary and State prison, the prize fighter, who wins his laurels and his capital by bruising out of all semblance to humanity his fellow man and pugilist.

FOR all which they take great credit to themselves.

With certain allowances the credit is their just due. The shedding of the blood of prisoners on the battle field is contrary to the law of nations. We can no longer tolerate the suggestion of that awful scene which Charles Kingsley in "Hypatia" so picturesquely and powerfully describes, in which hundreds of African prisoners in Alexandria are slain by a Roman legion in the amphitheatre, to make not a Roman, but a provincial, holiday. And yet, unless our exhibitors and amusement caterers, grossly misinterpret the public taste, its brutality to-day, and in this country, differs only in degree and not in kind, from that of the Roman emperors, consuls, governors and people. To see human blood actually shed would upset not only the ladies of an American audience but their male escorts also. There would be fainting and tears and hysterics on the part of the softer sex, and cries of "Shame" and protests and, perhaps, criminal prosecutions on behalf of the sterner. If a showman, whether theatrical or circus, succeeded in killing off members of his company, he would soon be legally restrained, and the public would vote that it served him right. And it would.

NEVERTHELESS the spirit of the gladiatorial exhibition still survives among us, and not unfrequently where, under conditions which prevent the interference of the Society for the Prevention of Cruelty to Children, the little ones may be forced into taking risks which adults would shrink from incurring, goes without saying. They do it every day in the week unconsciously. It is in fact not many days since an agent of this society—which, unfortunately, does not always know where to draw the line between cruelty and benefit—arrested a showman among whose most popular performers was a little boy, of six years, who rode a velocipede. But adults, hard driven to solve the problem of living and supporting a family by their own industry, sometimes become reckless and take their lives into their own hands, provided they are fairly well paid for it, until they become callous of danger and by their own carelessness tumble off the brink. It is not many years since a Londoner in London used to gratify the latent taste for blood among Cockney spectators who had enough of the old Adam or Roman in them to thrill pleasurably at the sight of danger by putting his head into the jaws and part way down the gullet of a lion. There is nothing especially pleasing in the thought of a man's so degrading himself. It is at best a nasty performance. Had the lion's jaws been held in vises, nobody would have cared to witness the spectacle. It was because they might at any moment close; because the performer knew it and dared it; because he was all the time dancing over his own grave that the audience relished the dirty exhibition. To show that, so far as he was concerned, the lion was not a party to any fraud, he one day brought his jaws together during the performance and a headless, mutilated corpse rolled bleeding and loathsome to the ground. We have no doubt that the spectators sickened and fainted as the newspaper reports say they did. They were willing enough to stand on the brink of horror; they even paid for the privilege of doing so;—because it gently irritated certain appetites they could not repress.

AMERICAN society does not habitually pay half a dollar to take the chance of witnessing the disgusting spectacle of decapitation by a lion, but it still loves to tremble near the verge. The lion tamer who ventures into the cage is still a hero, and everybody knows that his ultimate fate is to be slain by the wild or still savage beasts he so vauntingly controls. And experience justifies the tremor because it answers for the danger. The expert rifleman who exhibits upon the stage from time to time knows well that, even if he could perform such feats as striking a fly at fifty yards, he would win no applause unless the fly were perched on somebody's nose. It is not the skill that is applauded; that can be shown safely and tamely as well as dangerously and excitingly. It is the danger that draws, and the excitement which results from a contemplation of it is twin with the roar of approval which went up from Roman throats when the life blood from a thousand veins reddened the arena. Whether we choose to recognize it or not, there is plenty of the tiger in us. The showman knows it, the performer himself builds his calculations upon it. Let the people in their law making capacity insist upon protecting him, and he will evade all their laws in order to give them excitement. In nearly every State in the Union it is made incumbent upon the manager of a theatre to spread a strong net under a trapeze performer, in order that in case of his falling the result shall not be fatal. The trapeze performer does not wish to be killed any more than the mayor, but he knows that the presence of the net destroys all the pleasure of his act. It is because he hangs by his eyelid, in imminent danger of being killed, that the audience applaud, not because he is in imminent peril of landing safely in a net. The measures taken for his security lower his value, and he makes special efforts to expose himself to danger in violation of law and out of deference to the tigrine appetite of his admirers for blood. To what lengths necessity and love of applause will lead a performer is illustrated in the case of the Davene family of athletes. Some time ago Lucy Davene, while performing upon a trapeze in Philadelphia, struck her head upon an iron post and almost dashed herself to pieces. She recovered, however, and returned to the practice of an even more dangerous feat, namely, that of being shot a distance of seventy-five feet from a catapult. She is still at it, in spite of the fact that Lizzie Davene, of the same troupe and possibly a relative, was mortally wounded at Wilkesbarre some time ago in doing precisely the same thing. The Wilkesbarre authorities threaten to prosecute the Davenes. But, after all, they are not so much to blame as their audiences. The laws of this and other enlightened States make the spectators at a prize fight equally guilty with the pugilists. Audiences found attending dangerous exhibitions should be liable to the same penalties as the managers and performers who give them.

DEARTH OF YOUNG ACTRESSES.

SO many of our young leading men have gone or are going starring, that one gains a fair idea of what the masculine talent of the country is like. Booth, McCullough, Barrett have all achieved the laurel and have their places already fixed for them. Tom Keane is steadily working up beside them. Will Sheridan, Wheelock, Sam Piercy, O'Neil, C. R. Thorne, Bangs, make a phalanx of excellent actors who—at all events the younger men—will, by and by, make a mark in the upper walks of the drama. Behind them come the next class—the last who began life in the stock, and before they disappear it is probable, for reasons that have been set forth before, that the combination system will have disappeared and new schools will have been opened for actors in the coming stock companies of the country. There is at present, then, no dearth of good actors, who have learned the rudiments of the art and will develop by and by. Indeed, we seem to stand superior to England in this respect; for, beyond the list of *jeune premiers* who are clever in pantalon parts and society plays, there is no actor of note in England, except Irving, whose affectations seem to give assurance that the end of the legitimate drama in England has arrived.

Excellent as the outlook in this regard may be considered, the prospect of a rising generation of actresses is by no means so encouraging. There are but three really accomplished actresses on the stage who possess versatility, fervor and genius, namely, Rose Eytinge, Clara Morris and Mary Anderson. Miss Eytinge is unquestionably worthy to succeed any of the greatest this country has produced; but the taste of the public has excluded her from appearance in rôles calculated to exhibit her to the best advantage. And if she will consult the playbills of twenty years ago in which her name appeared she will find that she no longer possesses the freshness and possibilities of youth. Clara Morris is a

genius who cannot be measured beside other actresses. She is unique. But she is a confirmed invalid and can only appear spasmodically. There is little hope of her permanent recovery. Mary Anderson is in the flower of her youth, possesses intelligence, beauty, tractability and brains, and if she manages to escape spoiling may some day become a great actress. The precocity she showed and the inconsiderate forcing that her early powers received have begun to retaliate already and may effectually bar the way to fame of the highest order.

Of the group of actresses who were in process of development at Wallack's and the Fifth Avenue not one has amounted to anything. Sara Jewett continues to be Sara Jewett, ladylike, modest, pretty and insipid. She is already the most mechanical, cut and dried actress, on the stage. Fanny Davenport has long passed the crisis of her intellectual development and surrendered herself to light comedy, *emboupoint* and gorgeous millinery. Kate Claxton will never be anything greater than the blind girl of the "Two Orphans." Effie Germon is fat, fair and forty; the Bartletts have missed the way to dramatic eminence. Jeffreys-Lewis has disappeared without leaving a ripple, and Lotta, who never was an actress, is beginning to count the kicks that still remain to be executed before she passes into oblivion.

Who are to fill the gaps and play the leading female parts a few years hence? Certainly not one of the aspiring amateurs who rushed headlong on to the stage in imitation of Mary Anderson, in the belief that diamonds and drapery were the essentials of dramatic success. Not one of these has been heard of in years. A few agencies got the best part of their money capital, and the remainder went to the hotels and railroad companies. Meanwhile, since all the plays written for combinations have been frivolous rubbish, or have given the interest to men, the young actresses have learned one part each, or have devoted themselves to mere millinery, or have joined the choruses of the light operas. Of the art of acting they know nothing, and it will be long before they learn anything.

WHY NOT A LATIN PLAY?

CULTURED Boston has had its Greek play and has witnessed a performance dimly supposed to have been the fac-simile of theatrical representations given in the roofless theatres of Athens when the world was more than two thousand years younger. The attendant audience at the Cambridge theatre was well supplied with libretti, and, in spite of the efforts of the performers to disguise their lines by adopting an unheard of pronunciation, managed to follow the thread of the none too complicated argument of the "Edipus Tyrannus." The garments were modern in construction, though made in the proper Athenian style; the lads spouted their lines with something like an appreciation of their meaning and the audience applauded everything. The music was as unlike the Hellenic conception as could be, and to the classic minds of the audience, who were, of course, steeped to their eyelids in Greek history and syntax, must have been anachronistic in the highest degree. But they doubtless waived that in consideration of the priceless enjoyment they felt at seeing a dreary drama played in an impossible tongue by lads who cleverly misconceived the philosophy which the dramatic poem was intended to illustrate.

Of course, New York has no Harvard to centre its classic interest upon, and cannot be expected to furnish to the Greek stranger within its gates the delightful puzzle of finding out what boy actors are trying to do with his great-grandmother's tongue. Columbia College and its sister institution cannot be expected to attempt a Greek play, and so we cheerfully yield the palm for Hellenic superiority to the pupils of Professors Goodwin and Sophocles at Harvard. Nevertheless there is no sufficient reason why it should yield up all claim to a knowledge of the classics. Why should it not get up a Latin play and charge heavily for the privilege of seeing it?

Latin has this abundant advantage over Greek, that its characters are precisely those of the English, and the actor, before learning his part, would be spared the anguish of learning his alphabet. Thanks to the sciences, moreover, it is in some of its phrases familiar to most people. Not a druggist's clerk but knows what *aqua pumpris pura* means; *arma virumque cano* is on everybody's lips who pretends to anything, and *mutatis mutandis* is so frequently quoted by our esteemed daily contemporaries that it can scarcely fail of recognition. Thanks to the difference of opinion between Mr. Tilden and Mr. Hayes five years ago, *aliunde* is a household word; and *habeas corpus, capias ad satisfaciendum*—called *ca. sa.* for short—*et cetera* and *spiritus frumenti*, almost complete the vocabulary of the Latin tongue. At all events, the substitution of these words and phrases for a forgotten line in Terence or Plautus would have a familiar sound to

an audience and reconcile them to such vagaries of the Roman author as escaped their immediate apprehension.

Young law clerks, judges, drug clerks, college boys and "advanced" spinsters who study medicine and women's rights, botanists, microscopists and proof readers, not to mention the *profanum vulgus et arceo*, would constitute such a *clientele* as would guarantee one hundred nights of the "Menœchmê" or "Heauton Timoroumenos" over which dignified Roman audiences pretended to laugh in the good old days which succeeded the Augustan era.

For performers it would be unnecessary to draw upon the callow youth into whose head the sonorous hexameters of Virgil (Virgilius Maro) are drummed at the end of a ferule. Providence favors New York in this as in other cases. In certain parts of the city are to be found scores of fine, able-bodied gentlemen, who, to accommodate ambitious Americans like Mr. Booth, Mr. Barrett, Mr. Davenport and Mr. McCullough, have, at twenty-five cents a night, appeared as mute Roman senators or howling Roman mobs, or, at a pinch, as bloodthirsty Roman warriors. Roman they are, in spite of their shillelahs, and if anybody should doubt it, let him try them on such phrases as *Pater noster* and *Salve Regina*. There seems to be no reason why these dignified and accomplished professors of the Latin language and dramatic mysteries should not be given a voice upon the New York stage. They would acquit themselves, at least, as fervidly and intelligently as the young gentlemen of Harvard University.

The question as to where the play should be produced is not hard to answer. By all means let the classic temple which Mr. Fisk took such pains to beautify be the theatre of this performance. It is in the midst of a strong Roman and consequently enormously appreciative constituency. The stalwart soldiery who grace the tent of Virginius and Coriolanus and the other big swells of the ancient republic, live in the neighborhood. The erudite and linguistic manager, John Poole, understands their tongue as well as he does English, and could safely be trusted to bring out a purely Latin play to the perfect satisfaction of his most exacting audience.

SOCK AND BUSKIN.

....Wallack's company will begin an engagement in Boston on September 1.

....Genevieve Ward will reach this city this week, and will sail for Europe on June 1.

....Edgar L. Davenport will be a member of John T. Raymond's company next season.

...."Daniel Rochat" has been brilliantly successful in Boston—a fact which is certainly gratifying.

....A statement is going the rounds of the press that Carl Schurz has written a four-act comedy for the German stage.

....Some gossip writes that the friends of Frederic Paulding have spent over \$40,000 in promoting his several theatrical enterprises.

....This is the closing week of the season at Haverly's Brooklyn Theatre. "My Partner" will be performed there throughout the week.

....The next regular season at the Madison Square Theatre will probably be opened in September with a play by Frances Hodgson Burnett.

....Salvini, who is now on his way to Europe, will direct a theatre in Florence next autumn. This theatre will be named after the eminent actor.

....J. H. Alliger will appear in "Our Old Home" at Jamaica, L. I., to-morrow. He will be assisted by the members of the Chanfrau company.

...."Evangeline" will be played throughout the present week at the Grand Opera House. "The Child of the State" will be produced there next week.

...."All the Rage" is still on the programme at Daly's Theatre. Its humor has not yet convulsed the public. It will be withdrawn after next Saturday.

....M. B. Curtis will continue to perform in "Sam'l of Posen" at Haverly's Theatre for the present. His engagement there will bring the regular season to an end.

...."The World," which is still popular at Wallack's Theatre, will be repeated there for the present. Its merit is its success—a convincing argument against serious criticism.

....It is likely that Harrigan and Hart's new theatre, which is rapidly building, and which promises to be one of the prettiest houses on Broadway, will be opened as early as August 8.

....The benefit performance for William McCoy will be given at the Grand Opera House on next Monday afternoon. A long and interesting programme has been prepared for this occasion.

....The London *News* states that Edwin Booth is now giving his farewell performances in London previous to returning "to resume the management of the famous theatre in New York which bears his name."

....R. G. White, in his latest *Atlantic* article, makes the interesting and significant statement that Rachel, in a per-

sonal interview with him, expressed the deepest admiration for Shakespeare, and something like contempt for Corneille and Racine.

....Mrs. Hackett, widow of James Hackett, the well known actor, who recently announced her intention of giving a performance of Shakespeare's "Macbeth" at Booth's Theatre on the evening of June 4, appearing herself as *Lady Macbeth*, has, acting on the advice of her friends, abandoned the idea for the present. A committee of influential ladies and gentlemen who have interested themselves in Mrs. Hackett's behalf, met on Saturday evening at the residence of Mrs. Guernsey, No. 18 West Twenty-third street, and after a brief discussion decided that, owing to the lateness of the date proposed for Mrs. Hackett's benefit, it would be to her advantage to postpone it. The committee, however, settled that early in the fall season they would assist Mrs. Hackett in arranging for a series of "Macbeth" matinées to be given at one of the principal theatres of this city.

...."Hazel Kirke" is quickly nearing the end of its career. "The Professor," as already announced here, will be produced on June 1, and W. H. Gillette, the author of the new play, will also act the chief character in it. The scenes of "The Professor" are laid in the White Mountains, and they will be pictured faithfully and with striking effect—if the announcements of the management may be trusted. The cast of the play will comprise the following persons: Georgie Cayvan, Nellie Taylor, Nellie Morant, Mary Chester, Belle Melville, Josephine Bailey, Belle Jackson, Maud Stuart, Helen Otolenqui, W. H. Gillette, Leslie Allen, C. W. Butler, E. L. Tilton, Harry Lacy, D. H. Chase, A. Waldron, and H. Hogan.

....Rose Coghlan's benefit, which has been tendered to her by Lester Wallack, will be the occasion of an interesting performance at Wallack's Theatre on the afternoon of June 1. Miss Coghlan's benefit will be the first that she has received since her coming to this country. It will be made peculiarly interesting by her first appearance in "Camille," and in the performance of this play she will have the assistance of Mr. Wallack's company.

....This is the final week of the Vokes' engagement at the Union Square Theatre. On Monday night they appeared in a new piece called "The Wrong Man in the Right Place." "Cousin Joe," in which Victoria Vokes performed with bright and vigorous effect, was also included in the programme.

....Daniel Frohman, whose direction of the Fifth Avenue Theatre will shortly cease, will visit Europe this summer. When he returns he will take charge of the Madison Square Theatre. It is not yet known who will be his successor at the former house.

CORRESPONDENTS' NOTES.

BALTIMORE, May 20.—Holliday Street—Manager Albaugh takes his annual benefit on the 23d in "Damon and Pythias." The great Herrmann, assisted by Mlle. Addie, will perform some feats of magic. From appearances, the performance will prove very remunerative. Monumental—E. T. Goodrich and Nellie Gernon have filled this cosy little theatre. Their play, "Out of the Dark," while highly sensational, is quite good. Lillian White, Williams and Seely, Clarke and Edwards, the Olympian Quartet and Wills and Adams make an excellent variety bill. Front Street—"The Outlaws of Mexico," with Maude Forrester in the leading rôle, has occupied the boards. Dan Kelly, Hallen and Hart, Barry and Hume, and Collyer and Kline comprise the olio. This week finally winds up the dramatic season in this city. T. L. B.

BATAVIA, N. Y., May 20.—"Evangeline" drew a good sized audience on the 16th, notwithstanding the fact that the weather was decidedly unpropitious. The Miltonian Tableaux showed to small houses on the evenings of the 18th and 19th. During the coming summer the Opera House is to be thoroughly renovated and many improvements will be made which will add to the comfort of audiences attending entertainments therein. H. A. B.

BUFFALO, N. Y., May 20.—Academy of Music—May 23, one night only, Haverly's Colored Minstrels, forty in number; 24, 25 and 26, William Horace Lingard's company. St. James Hall—May 23, one week, Professor George Bartholomew's "The Equine Paradox." Adelphi Variety Theatre—May 23, one week: Arrivals—Pat Reilly, Irish comedian; Miss Jessie Boyd, vocalist; Frank West, banjo king; L. D. Blondell, vocalist; J. Z. Little, appearing in his sensational drama entitled "Roving Jack, or Saved From the Wreck;" H. P. Williams, comedian; Lena Cole, serio-comic; Barney Fagan, George Barr, Ray Evelith, John Parkes. The departures same date—Harry Richmond and Florence Stover. Remain in Buffalo—J. C. Harrington and Lottie Elliott, DeWitt Cooke, New York city; W. T. Bryant and Lizzie Richmond. They open in conjunction with Harry Kernell at the large Gardens, Wilkesbarre, Pa., Charles McCarthy, Flora Moore and George W. Monroe Buckingham, Louisville, Ky. L. N. K.

BURLINGTON, Iowa, May 20.—On last Tuesday night "Our Goblins" was played to a large audience. On Wednesday night following, Jarrett and Rice's party played "Fun on the Bristol." This is one of the best companies we have had and the play took immensely. A. B. Jarrett, the manager, we are always glad to see here. Agnes Hallock, who is as

charming off of the stage as she is in the play, had quite an exciting adventure on the train from Galesburg. A spark from the engine set her dress afire. A gentleman sitting near discovered it and awakened her. The burn proved quite serious. On investigation, Miss H. is quite sure it was the engine, and not the handsome young man, that caused the spark. MAX.

CHICAGO, May 19.—The present week is a lively one in the way of amusements around town. First, there is Sell Brothers' great circus, which, after a colossal street pageant on Monday, pitched its tents on the lake front, and commenced to take in quarters and fifties by the wholesale. All the children and floating population, have been to see it, and intend going again before it leaves. One would have thought that such a show in town would have told in thinning out the theatres, but it has not, as all the houses are having very fair runs. At Hooley's, Steele Mackaye and his company are giving us this week "Won at Last," one of the strongest and best presented plays of the season. The easy, unaffected manner of the author as *John Fleming* takes the audience with a pleased surprise. There is nothing stagey or clap-trap about the man, and his hits are encored to the echo. Miss Archer as *Grace Fleming*, and Herbert Archer as *Will Tracy*, with F. F. Mackaye as *Prof. Tracy*, and Miss Sylvester as *Mrs. Bunker*, are the strongest actors in the cast, though not one of the whole company falls to the average level of to-day. For the piece it is well received, and though stronger is generally conceded not so well finished as "Hazel Kirke." From here Mackaye returns to New York in order to push his case against the Mallorlys. This company is the nucleus for Mr. Mackaye's new stock association, and in them he has noble material for his foundations. On Sunday evening, the Lingards in a single performance of Paul Merritt's new comedy, "The Lion and the Mouse." At McVicker's the Madison Square Company, of New York, are playing to constantly increasing houses Steele Mackaye's celebrated "Hazel Kirke." The company is a good one throughout, but the reception accorded to the venerable actor Coudock amounts to almost an ovation, while Miss Elslser took from the first, and Miss Cowell, as well as Messrs. Plympton and Ferguson, are heartily received. This is decidedly the best played piece of the season at McVicker's, for, leaving out Salvini himself, his *repertoire* was miserably bungled. The costumes and scenery are about perfect. On the 30th at this theatre the "Acme Olivette Company." At the Grand Opera House we are having a still further infliction of "funny" farce comedy, of the class so ably touched up by THE COURIER last week under the caption of "The Vokes." The present farce is entitled "Rooms for Rent" and, had we not had already "an elegant sufficiency" of such plays, would be worth seeing once. However, whatever your correspondent's idea of good and bad may be, the people do not seem to share it in the present instance, the audiences being very good. Miss Patti Rosa, a pretty soubrette, I. N. Beers and Robt. Scott generally win the principal portion of the applause. Next week Rose Wood, supported by Lewis Morrison and a strong cast, will render "Camille" and "Frou-Frou" on the boards of this theatre. At Sprague's Olympic Theatre, Miss Fanny Louise Buckingham is winning a great deal of attention in "Mazeppa." Many who have seen her prefer her to Kate Fisher in the same character. Her horse is an intelligent animal, and is not forgotten in the plaudits of the large audiences. Next week at this theatre Hi Henry's "Premium Minstrels." Most of the Chicago theatres will run through the summer. G. B. H.

DENVER, Col., May 17.—Haverly's Strategist Comedy Company is to appear in Denver very soon. It is said that Thomas Keene will be the first tragedian to appear at the new Opera House. Armory Hall is being fitted up for the appearance of the Charlotte Thompson Company next week. Haverly's Mastodon Minstrels will appear at the Sixteenth Street Theatre, beginning June 6. Charlotte Thompson will appear in Armory Hall, beginning May 23. Helen Potter Pleiades are en route on their second Western tour. Soldene Opera Company every night this week. FRANK RUSSELL.

DETROIT, Mich., May 20.—"Won at Last" was played for three nights and one matinée at the Detroit Opera House last week, with Steele Mackaye in one of the principal rôles. The weather was too oppressively warm to admit of large audiences being present. Jay Rial's "Uncle Tom's Cabin" combination has been drawing large houses at Whitney's Opera House this week. Harry Barton, of the John McCullough company, was married on the 9th inst. to Ida Thorpe, a charming violinist of our city, at the residence of the bride. ***

FORT WAYNE, Ind., May 19.—Probably the last entertainment of this season was given at the Grand Opera House on the 12th by Harry Weber's "Nip and Tuck" party. The audience was much larger than the entertainment deserved. The Georgia Minstrels were booked for the 28th, but they have canceled, not wishing to run opposition to Burr and Robbin's circus. About six o'clock last evening the Bijou Theatre was found to be on fire. The firemen were on hand in good season, but all efforts to save the building were fruitless. The damage to the building is estimated at about \$3,500, which is fully covered by insurance. The walls are not so much damaged but that they can be reused, should the

owners conclude to rebuild. Manager R. L. Smith had no insurance, and his loss is estimated at from \$600 to \$800. All of the wardrobes of the theatre, together with the wardrobes of the performers, were lost, Messrs. Chas. H. Yale and Rosendale being the heaviest losers. Several members of the orchestra lost their instruments, and the leader, James Winans, lost about \$75 worth of music. As there had been no fire in the building for several days, there is but little doubt that the theatre was fired by an incendiary. This is the second and the successful attempt to burn the theatre, and the second time Manager Smith has been compelled to go to the Academy of Music. He will continue the entertainments during the balance of this week and during the races at the fair grounds which occur next week. Since the opening of the theatre, after the first fire, Manager Smith has been doing a paying business, and there is but little doubt that the Bijou will be rebuilt ready for next season.

MARK MARVIN.

JACKSONVILLE, Ill., May 18.—The dramatic sensation of the month was the debut of "Edna Carey" (Mrs. De P. G. Brown, of this city). While studying elocution some months under a professor of that art, she exhibited talents of a pure order, and so unmistakably dramatic that her teacher demurred her to try the stage. The plan meeting the sanction of her husband, she went to Chicago as a candidate for public favor. The press and public pronounced favorably upon her merits, and she found an engagement at once. After completing this with credit, she returned to her home and friends, and appeared here for the first time in the character of Juliet before a large and enthusiastic audience in Strawn's Opera House. Her intelligent and effective treatment of the rôle surprised everybody, and curiosity was more than satisfied in admiration. With superior natural gifts of person, voice, manner, enthusiasm and nerve, there seems to be no reason why Edna Carey should not become an honor and an ornament to the profession.

O. H. O.

MANCHESTER, N. H., May 21.—Manchester Opera House, May 20.—The Boston Museum Company presented "Guv'nor," to one of the largest houses of the season. Booked: Lotta in "Heartsease," May 26.

L. G. W.

NEWARK, N. J., May 20.—Park Theatre, May 17 and 18, with matinee on 18th—Augustin Daly's original New York company appeared in "Cinderella at School" to large audiences, notwithstanding the weather was very stormy during their stay with us. The play was very well received, and was the best play of the kind we have had during the season. The plot was very funny and the music delightful, and the cast, as everything that Mr. Daly is connected with, was perfection. May Fielding and Laura Joyce and Messrs. McDonough carried off the musical honors, while James Lewis and Mrs. Gilbert kept the audience in roars of laughter. The chorus of school girls was large and pretty, and sung very well. Their performance of the xylophone was very good, and they were obliged to respond to several encores.

FRANK.

PHILADELPHIA, Pa., May 20.—The two last performances of Salvini on Monday evening and Tuesday afternoon, May 16 and 17, were attended by the most appreciative and enthusiastic audiences. Never were the parts of the "Gladiator" and "Othello" better rendered by the great tragedian, who was recalled several times and presented with a handsome floral design, representing the flag of Italy. Miss Prescott shared with Salvini the applause of the evening. Rice's Surprise Party began, Monday, a two weeks' engagement at the Walnut Street Theatre, with the extravaganza entitled "Prince Achmet." Many specialties are introduced in the play, and some very good imitations of actors and actresses are given by John N. Mackey.

J. VIENNOT.

Sunrise of the Drama in America.

PAPERS FROM MY STUDY.

[WRITTEN FOR THE COURIER.]

BY ARLINGTON.

NO. X.

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OF this first performance by the new company of comedians no criticism has come down to us. The newspaper critic and his flippancy had not yet begun to indicate their existence. Newspapers were for the most part political organs, the faintest attempts at news recording and partial bulletins of trade and markets. We are, even at this late date, able to form some idea of the performance: Not alone by the well organized company and the long and oft rehearsed plays, all of the artists' familiarity with one another and their ability to cope with the parts allotted to each of them, but from the fact that when they left London a revolution had taken place in the actor's methods. Two schools of acting were then upon the boards. From Shakespeare's day down the art of acting had progressed in the direction of artificiality. For almost two centuries the beauties of Shakespeare lay hid from theatrical audiences. The school of conventionality began with Betterton, was carried on by Booth, and followed by Quinn. Here the members of Hallam's company were spectators and pupils. With Garrick came the revolution—the reformed style of acting. Conservative actors were astounded at Garrick's *Gloster*, but they were struck dumb at Macklin's *Skylock*. Here Hallam's company were lookers

on. "The Merchant of Venice," given at Williamsburg, beyond a doubt, was the version played at Drury Lane Theatre just before they left. Malone imitated Macklin. Their *Skylock* was without precedent or historical sanction. Macklin was originally an actor playing small parts at Lincoln's Inn Fields, but gradually worked his way up, until, in 1731, he displayed more than common ability in the part of *Brazen-court*, in Fielding's "Coffee House Politician." He became the great *Skylock* and *Sir Pertinax Macsycophant*. He was the last of the great actors that played at Lincoln's Inn Fields. He trod the boards of Covent Garden Theatre and divided the honors of supremacy with the stars of Drury Lane. He played *Jago* to the two *Othellos*—Garrick and Barry. But his sensation lay in "The Merchant of Venice." Hitherto *Skylock* had trod the English boards as a comedian. Betterton so played the part, and each succeeding actor religiously followed suit. Charles Macklin undertook to change the character of the part. He proposed to play *Skylock* as a serious character. He was in earnest. The manager was afraid; the innovation was so startling he feared a riot. That night the audience expected as usual to see the money-lender of Venice in his usual comedy part. Macklin appeared, serious and dignified. The house paused—the grand language of the text had never been heard to so great an advantage. Macklin gained a decided artistic success. It raised him among the first actors of the day. The critics said of it:

"This is the Jew that Shakespeare drew."

This was the standard copied by Malone and this the edition of "The Merchant of Venice" played at Williamsburg. Of "Lute" we have already spoken when it was played in New York. It was the same version.

The "American comedians" were successful in their venture, and they played for a whole season to the delight of the Virginians. Governor Dinwiddie took great interest in them, and no doubt, he and his staff often witnessed the performances; also the young "Major Washington" may often have been one of them. The company played out its repertoire. It was anxious to visit New York, and had been assured by traders and influential merchants that it would meet a hearty welcome; that in fact the people of Manhattan were waiting to receive it. When it was ready to leave Williamsburg, the Governor gave Mr. Hallam a certificate signed by himself and council, recommending the company and testifying to the propriety of its behavior. The company left Virginia and visited the most opulent towns of Maryland. It gave exhibitions at the "New Theatre" in Annapolis, where some of the members had played the year before. Then followed Upper Marlborough, Piscataway and Port Tobacco, and so it made its way to New York city.

Since Robert Upton's dismal failure and departure in March 9, 1752, no theatrical performances had been given in the city. In April 20, 1752, horse races were run at "Hamsted Plains," and this diverted the attention of the public for a short period. The irrepressible showman of that day—Richard Brickell—took advantage of the histrions' absence, and returned to the city with his exhibition.

In April 17, 1752, he opened his variety entertainment at "Mr. Beekman's, at the Spring Gardens, bringing a posture master, with many curious dancings and tumblings and sleight-of-hand; and to make the entertainment more agreeable, the company will be diverted with the music of a dulcimer. This will be shown every evening; but if any ladies have a mind to see the performance in the day time, on an hour's notice and enough patrons offered the show will be opened."

The cobwebs that had been spun around the green curtain in the "theatre in Nassau street" were to be disturbed by this peripatetic showman. In the New York *Gazette* he announced on May 4, 1752, that he had taken the theatre in Nassau street, "when there would be exhibited a great variety of dancings and tumblings exceeding anything of the kind seen here. To be shown on Monday, Wednesday and Friday evenings, with the ingenious sleight of hand. There will be a variety of music, such as dulcimer, violin, &c. Price for the Pitt 1 shilling and 6 pence. Gallery 1 shilling." Thus an extra day was added to the days for amusements, Mondays and Thursdays being the old time custom.

Lewis Hallam and his company arrived in New York in June, 1753. While on their performing tour they added several new members to their stock. A Mr. Hulett had joined them—he was a dancer and violin player, and had been an apprentice under William Hallam at Goodman's Fields, and was sent to join the company. The other new names were: Mr. and Mrs. Love, Miss Becceley, Mr. Bell and Mr. Miller. With this strong company, Lewis Hallam arrived in New York city about the middle of June, 1753.

Edward Holland was mayor of the city; Admiral Clinton was still Governor, although a change was spoken of. Sir Danvers Osborn was preparing to leave England to fill the post. But fate had decreed otherwise for him. The common council had greatly changed its complexion and the spirit of Puritanism had no small ruling power in the board. When the comedians applied for a license to act, they were refused. The city council strongly opposed issuing a license. This was a severe blow to the "commonwealth." After debating the situation among themselves, Mr. Lewis Hallam made his appeal to the Governor. He told his story through the columns of Gain's *New York Mercury*, July 2, 1753. This document is an interesting chapter of American dramatic history, and as such we give it entire:

"The case of the London Company of Comedians, lately

arrived from Virginia, humbly submitted to the consideration of the Public, whose servants they are and whose protection they entreat.

"As our expedition to New York seems likely to be attended with a very fatal consequence, and ourselves haply censured for undertaking it without assurance of success, we beg leave humbly to lay a true state of our case before the worthy inhabitants of this city, and if possible endeavor to remove those great obstacles which at present lie before us, and give very sufficient reasons for our appearance in this part of the world, where we all had the most sanguine hopes of meeting a very different reception, little imagining that in a city—to all appearance so polite as this—the muses would be banished, the works of the immortal Shakespeare and others, the greatest geniuses England ever produced, denied admittance among them, and the instructive and elegant entertainment of the stage utterly protested against, when without boasting we may venture to affirm that we are capable of supporting its dignity with proper decorum and regularity.

"In the infancy of this scheme it was proposed to William Hallam, now of London, to collect a company of comedians and send them to New York and other colonies of America. Accordingly he assented, and was at vast expense to procure scenes, cloaths, people, &c., and in October, 1750, sent out to this place Robert Upton in order to obtain permission to perform, erect a building, and settle everything against our arrival, for which service Mr. Hallam advanced no inconsiderable sum. But Mr. Upton on his arrival found here that set of pretenders with whom he joined, and unhappily for us quite neglected the business he was sent about from England, for we never heard from him again.

"Being thus deceived by him, the company was at a stand till April, 1752, when, by the persuasion of several gentlemen in London, and Virginia Captains, we set sail on board of Master William Lee (master of the ship *Charming Sally*), and arrived after a very expensive and tedious voyage at York River on the 28th of June following, where we obtained leave of His Excellency the Governor and performed with universal applause, and met with the greatest encouragement, for which we are bound by the strongest obligations to acknowledge the many and repeated instances of their spirit and generosity.

"We were there eleven months before we thought of moving, and then asking advice, we were again persuaded to come to New York by several gentlemen whose names we can mention, but do not think proper to publish. They told us we should not fail of a genteel and favorable reception; that the inhabitants were generous and polite, naturally fond of diversions rational, and particularly those of the theatre. Nay, they even told us that there was a very fine play house building, and that we were really expected.

"This was encouragement sufficient for us, as we thought, and we came firmly assured of success; but how far our expectations are answered we shall leave to the candid to determine, and only beg leave to add that, as we are people of no estates, it cannot be supposed we have a fund sufficient to bear up against such unexpected Results. A journey by sea and land, five hundred miles, is not undertaken without money; therefore, if the worthy magistrates would consider this in our favor—that it would rather turn out a Public Advantage and Pleasure than a private injury—they would, we make no doubt, grant us permission and give us an opportunity to convince them that we are not cast in the same mold with our theatrical predecessors, or that in private Life or Public Occupation we have the least affinity to them."

The appeal was of no use; this first really fine theatrical combination was stranded.

[To be Continued.]

....No two opinions can be held concerning a fixed position of the composition pedals of an organ. Assuming that an instrument has three composition pedals acting on the great and three on the swell registers, the importance of having them uniformly placed will be admitted. The mezzoforte pedal having been assigned a middle position, the question to be decided is whether the piano or forte pedal is best placed on the right or the left hand side of it. It was proposed by E. H. Turpin, honorary secretary of the College of Organists, that "the order of composition pedals, or the mechanical means of combination from p to f, be in all cases from left to right, and that the various sets shall be distinctly grouped." This proposition was unanimously agreed to. Odell Brothers, if we mistake not, place their patent composition knobs in the same order, the first knob to the extreme left, drawing out merely the softest stop of any manual, or, what is the same thing, indrawing all the stops when out, except the above mentioned softer register. The knob on the extreme right draws out, on the contrary, all the stops in the manual, while the intermediate six knobs (there being generally eight of them used) draw stops of various degrees of power, louder and louder as one proceeds from left to right. No fault can be found with this system, and, therefore, it might just as well be universally adopted by organ builders. Thus much having been concurred in, one fixed method has been attained, which, if not so very much in itself, is a step in the right direction, and such steps cannot but eventually lead into the now seemingly visionary notion of an "universal system" of building organs, and finally of an universal system of registration. Let solo organists take heart.



NEW YORK, WEDNESDAY, MAY 25, 1881.

NOTES AND ACTIONS.

....P. C. Van Laer, of Auburn, N. Y., is still in town.

....Three pianos have been manufactured in the city of Puebla, Mexico.

....Wm. Steinway has given his Cleveland agency to Brainard & Sons.

....Geo. M. Hawkins, of Yaphank, N. Y., visited Mason & Hamlin's warerooms this week.

....Last week, George Nembach sold fifteen new Steck square pianos to Mr. St. Vincent Institute, on the Hudson.

....Rufus W. Blake, of the Sterling Organ Company, at Derby, Conn., visited the city during the week. He reports business excellent.

....C. S. Griswold, of Berlin, Conn., has taken a room on Main street, Hartford, where he advertises that the "Navarsin" piano may be seen.

....Daniel F. Beatty is preparing to manufacture an organ with twenty-seven stops, which he advertises to sell for \$60. This is the feather that will break the camel's back.

....At a very fine concert given at the Opera House at Newport, by the Newport Choral Society, the Miller grand was played on by E. M. Perry. The Miller grand is becoming very popular in the concert room.

....THE COURIER correspondent at Detroit writes as follows: "Happening in at J. P. Weir's music store the other day, I found the veteran music dealer of Michigan very busy with a number of customers, several of whom were country dealers making their spring purchases. He reports the music trade in a flourishing condition, although the several music houses in the city are selling sheet music at a discount to everybody, occasionally throwing in a chromo."

....Kranich & Bach have received from an agent a letter, of which the following is a copy:

G. Kustermann, Esq., Green Bay, Mich.:

DEAR SIR—I must heartily thank you for your kindness in furnishing for my concert at Green Bay a very fine square grand Kranich & Bach piano. I seldom heard a better instrument, and it answers admirably in every respect. Such manufacturers of instruments as Kranich & Bach ought to be well known all through the United States, as they really deserve the highest praise for their excellent workmanship.

Once more thanks, and believe me, my dear Mr. Kustermann, to be yours, &c.,

ED. REMENYI.

Chicago Trade Notes.

[FROM OUR REGULAR CORRESPONDENT.]

WESTERN OFFICE LOCKWOOD PRESS, NO. 8 LAKESIDE BUILDINGS, CHICAGO, ILL., MAY 18, 1881.

"DROP the curtain and lower the footlights; the play is over and the audience is gone." That is about the state of trade in Chicago at the present writing. Some of our houses, indeed, keep up a phenomenal trade, but the greater number admit the season over. The month of April was remarkable in having crowded into its thirty days the bulk of a business that usually spreads itself out over three months. But the floods came in the country, and moving day came in the city, and the rising business was virtually over for the season; so that now the dealers are doing little besides their constant local business and preparing for the coming fall.

John A. Bryant is a new piano dealer who started in business for himself at 277 State street, on May 1. As salesman with W. W. Kimball, for the past twelve years, he has made himself a general favorite, respected by all with whom he has had to do. His share of business, if courtesy and energy have anything to do with it, is assured. He will keep a general line of new and second hand instruments, and will make the renting of upright pianos a specialty.

The Woods Organ Company shares the office with Mr. Bryant.

I am in receipt of "Trumpet Notes," a magazine published monthly by C. G. Conn, of Elkhart, Ind., in the interests of amateur bands. It contains some very suggestive items, besides a price list of music and new and second hand instruments for sale by this enterprising and celebrated dealer. I have also received a pamphlet, containing one thousand testimonials from persons who have used and who appreciate the merits of Mr. Conn's band instruments. The testimonials are all guaranteed bona fide; and Mr. Conn claims that "no other manufacturer in the world can publish a like number of genuine testimonials, given within the same period of time."

"Score one ahead" for the Great Rock Island route! It has received the preference over all other lines for conveying the two divisions of Raymond's transcontinental "vacation excursions" from Chicago to Kansas City. These excursions,

very familiar among the ton of Eastern cities, are a great source of enjoyment for the wealthier classes who participate in them. Among the souvenir list of names of the excursionists on this occasion are many familiar in business and public affairs. The Rock Island road received the preference from Mr. Raymond, not only on account of the beautiful districts through which it passes, but also in consideration of the superior comfort and convenience furnished by the line. The company has certainly a right to boast of its reputation, which secured it this patronage.

G. B. H.

St. Louis Trade Notes.

[FROM OUR REGULAR CORRESPONDENT.]

ST. LOUIS, MO., May 17, 1881.

THE recent high water around St. Louis had a damaging effect on the music trade.

The floods are now receding, and spring business promises very fair if not again interrupted by a June rise in the rivers.

Storey & Camp, who do the largest business in pianos and organs here, report trade very good, especially their wholesale business throughout Missouri and Illinois. Their St. Louis warerooms are elegantly fitted up, and they used to give some very enjoyable musical matinées in them, but from some cause have lately discontinued this way of striving to attract business.

J. L. Peters, who lately opened here, is doing a large business in sheet music, &c., but is not pushing any special piano as yet.

Within the past three weeks, two new music houses (Wood, Brown & Co. and J. A. Kieselhorst) have sprung up and are clamoring for a share of the trade, which, by the way is getting to be pretty well cut up.

Of the new firm, Wood, Brown & Co., Mr. Wood was formerly connected with the music house of E. A. Benson; and Mr. Brown was for several years with the old reliable house of Balmer & Weber. The young men are both experienced in the business, and will no doubt do well. They will probably handle the Dunham piano.

The other new house will be opened this week by J. A. Kieselhorst, formerly of the firm of Olshausen & Kieselhorst—who has made a new departure in the music business, by locating his store in the western part of the city, in the centre of the best residence portion of St. Louis. Mr. Kieselhorst has secured the agency of the Henry F. Miller pianofortes of Boston. He is an active worker, and will sound the praises of the Miller piano to some advantage.

Conover Brothers, State agents for Steinway & Sons pianos, advertise to close out their entire stock of Steinway & Sons and miscellaneous makes of pianos, at cost. This looks like giving up the St. Louis market. Mr. Conover has a good thing in his new patent frame upright piano, which he is manufacturing here.

Nicholas Lebrun, the largest manufacturer and dealer in band and orchestral instruments in this State, reports an astonishing rush in business.

In the sheet music publishing line—Ballman & Sons, Balmer & Weber, and Kunkel Brothers, are all very busy, there being an active demand for new music.

Kunkel Brothers will shortly publish some "Gems of Chopin," arranged by Chas. Kunkel. Those of our musicians and pianists who have heard them are loud in their praises of Mr. Kunkel's delightful arrangement and predict an immense popularity for them.

A. N. DANTE.

Boston Notes.

[FROM OUR REGULAR CORRESPONDENT.]

BOSTON, MASS., May 21, 1881.

TRADE among the dealers in music and musical instruments has been unusually good during the past week, notwithstanding the continuous moist weather. Calls for goods have not been confined to special lines, but the demand has covered all lines in a general way.

Among the largest dealers, Oliver Ditson & Co., Washington street, report an active demand for pianofortes, many for rent, for use by city people—temporarily at their cottages at the seaside. The convenience of the upright piano and squares of small size was never more felt than at the present time. The business of letting pianofortes for use out of town is somewhat of an innovation, and shows how easy it is for people to adapt themselves to circumstances when away from home. "A piano in the house," is as necessary during the warm months as at any other season of the year.

Ditson & Co. also report an active trade in sheet music; this house probably carrying more of this character of goods than any other single house in the country. A stroll through their establishment is well worth all the time and trouble it comes to.

Among the manufacturers of pianofortes I hear that Henry F. Miller & Co., Chickering & Co., Vose & Co., Hallet, Davis & Co., and other well known makers are all busy, disposing of all the best class of instruments they can turn out. Perhaps one of the most attractive and best patronized piano establishments in town is that of Henry F. Miller, on Washington street, near Boylston. This concern is a model one in its way; and, what with its elegant reception rooms, concert halls, fine business, and private offices with all the modern improvements and appointments, to say nothing of the spacious departments in the upper stories where the instruments of the concern are manufactured, the Miller establishment has be-

come quite a landmark in the most crowded part of the leading thoroughfare of the city.

I hear that the leading makers of pianofortes have secured ample space in both of the new exhibition buildings, where fairs will open in August and September next. Therefore, the piano makers have found great difficulty in securing space for the exhibition of their instruments at the exhibition of the products of our artisans, the Massachusetts Charitable Society having acted somewhat strangely in the matter of space at its latest exhibitions, held only once in four years. Indeed, a few years ago the makers of the best pianofortes in the city refused to contribute at all on account of the unsatisfactory space allotted them. This year they will have all the room they may want—thanks to a powerful competition.

The interior trade has been excellent, the telegraph and the telephone defying the wet weather and bad roads.

The departure of the Knights Templars for Richmond has been the event of the week in military circles. A new piece of music, composed expressly for the occasion, entitled "Hub Punch," was played by the band (Hall's) for the first time; and, no doubt, "Hub Punch" will become decidedly popular.

The Woods upright piano is being advertised extensively. I hear that the sales of this instrument have been quite large during the past three months.

A well known organ firm talks of engaging in the pianoforte trade next fall.

Mason & Hamlin continue to ship large numbers of their instruments abroad. Their factory at Cambridgeport is driven to its utmost capacity.

One of the oldest music firms in the city is that of Haines & Co., Court street, whose reputation was established many years ago. It keeps a large line of instruments, including drums, fifes, &c.—in fact, everything that is capable of producing a musical sound.

VIGIL.

Enterprise in the Piano Trade.

THE location selected for the new Opera House, embracing the entire block at Broadway and Fortieth street, and the commencement of the excavation for the building, call attention to the great changes of musical centres in this city which have taken place during the past century, following as they have the upward march of population. In 1789 the Park Theatre was erected on Park row, opposite the Astor House and post office, and was the musical centre of the city in its day. It was burned in 1820, rebuilt and opened the next year, and again burned in 1849. It was in this building, in 1825, that the Italian opera was introduced into New York, Madame Malibran making her debut in Rossini's "Barber of Seville." Mr. Francis, in his interesting "Old New York," says of this performance: "The house was filled by an immense multitude, and the opera ended with a universal shout of Bravo! bravissimo!" This was esteemed a great event in the musical circles of the city.

About the time of the destruction of the Park Theatre (1849) Tripler Hall was built at Broadway opposite Bond street. It was there that Jenny Lind enchanted enormous audiences. This building was shortly afterward destroyed by fire. The Astor Place Opera House (now owned and occupied by the Mercantile Library Association) was built about the same time. The next upward move was to the Academy of Music at Fourteenth street, which has been the musical centre for many years. This locality having now become out of date and too far down town, the present location at Broadway and Fortieth street has been selected and purchased for the magnificent building about to be erected, being nearer the residences of the wealthier patrons of the opera and musical interests generally.

The piano trade has kept pace with all these upward movements of musical centres. No establishment has been as long (or more intimately) connected with the piano trade as that of Francis Bacon's piano factory at Broadway and Forty-second street. In 1815 the business was established at No. 126 Broadway, corner of Cedar street, on land now occupied by the Equitable Life Insurance Company. Keeping pace with the upward march of musical interests, at different localities in Broadway, under the various styles of Du Boise & Bacon, Bacon & Raven, Raven & Bacon, Bacon & Karr, and now Francis Bacon, these pianos have been constantly in the market from the commencement of the trade in this country.

These pianos have always held high rank in the trade as to quality of tone and workmanship, and many thousands are in constant use throughout the land. Purchasers should always consider, when selecting instruments, that as every square piano is subjected by the tension of the strings to a strain of ten or twelve tons, great strength and perfection of workmanship are required. The fact that inferior work is very objectionable does not always prevent its use; but pianos of inferior workmanship, many of which are now manufactured, will not stand this great strain of the strings and keep in good tune; they give no enjoyment, and only become a constant source of annoyance and irritation. The Bacon pianos have patents peculiar to themselves, introduced after long experience and study, which enable them to stand longer in tune than others not equally well supplied. This fact, which makes these pianos peculiarly desirable, can be ascertained and fully demonstrated by an examination of them. Illustrated catalogues of these instruments will be mailed free on application to Francis Bacon's piano factory, Nos. 1,473 and 1,475 Broadway, near Forty-second street, New York.—*Tribune.*

Exports and Imports of Musical Instruments.

[SPECIALLY COMPILED FOR THE COURIER.]

EXPORTATION of musical instruments from the port of New York for the week ended May 21, 1881:

To Where Exported.	Organs.		Pianofortes.		Mus. Insts.	
	No.	Value.	No.	Value.	Cases.	Value.
Liverpool.....	..	..	..	..	*1	\$150
Hamburg.....	8	\$ 574	1	\$350	4	665
Hull.....	7	320	..	..	..	..
China.....	1	250	..	..	..	..
Mexico.....	1	61	1	380	..	..
Stettin.....	..	..	2	1,080	..	..
London.....	19	4,750	..	..	..	..
Glasgow.....	8	1,840	..	..	..	..
British N. A. Colonies.	..	..	1	120	..	..
British West Indies...	1	93	..	..	..	..
Hayti.....	..	..	1	450	..	..
U. S. of Colombia.....	..	..	..	..	3	190
Totals.....	45	\$7,888	6	\$2,380	8	\$1,005

* Organette.

NEW YORK IMPORTS FOR THE TWO WEEKS ENDED MAY 21. Musical instruments, 193 pkgs.....value. \$22,229

BOSTON EXPORTS FOR THE WEEK ENDED MAY 20, 1881.

To Where Exported.	Organs.		Pianofortes.		Mus. Insts.	
	No.	Value.	No.	Value.	Cases.	Value.
England.....	37	\$2,360	..	..	*2	\$30
Scotland.....	6	728	..	..	..	..
Newfoundland and Labrador.....	10	680	..	..	..	..
British Possessions in Australasia	17	1,912	..	..	..	..
Totals.....	70	\$5,680	..	..	2	\$30

* Organettes.

BOSTON IMPORTS FOR THE WEEK ENDED MAY 20, 1881. Musical instruments.....value. \$1,643

The Future of the Cabinet Organ.

THOUGH more than seventy thousand cabinet or parlor organs have latterly been sold yearly in the United States, it is by no means probable that this instrument has yet reached the zenith of its popularity and sale.

This, because it is not yet adequately appreciated as it will be as the better specimens become more widely known among musicians, and because manufacturers are making frequent improvements in its construction, not only in the direction of better capacity, but this in connection with simplified construction, which enables them to offer at less and less prices—so vastly increasing the number who can afford its purchase. Where there are ten persons who can afford one hundred dollars each for an organ, there are fifty who can afford fifty dollars, and five hundred who can afford twenty-two dollars.

The cabinet organ appeals and adapts itself to all classes: the musically educated and those of little culture; those who have means to command an expensive instrument and those who can spend but little. It is adapted to such a wide range of uses—from that of the children in the nursery to that of such an orchestra as Theodore Thomas conducts, from that of the infant class in the rudest Sunday school to the noblest cathedral service, from the cabin of the advanced Western pioneer to the home of the wealthiest resident of the city—that it can hardly be doubted that this instrument is as yet only in the beginning of its usefulness and circulation.

Xavier Scharwenka, of Berlin, who may well represent the highest musical culture, sets a fine specimen of the American organ above all other instruments. He writes thus of it to a friend:

"After an absence of five weeks, it is a true pleasure for me to place myself once more before the cabinet organ. These Mason & Hamlin cabinet organs are the most excellent instruments I know of. They are capable of giving the finest tone coloring, and no other instrument so enraptures the player."

And from this eminence of musical judgment we may come through many grades to the humble home of the working man, whose family find in their cabinet organ—in the use of which they have never had a teacher and can claim only the least skill—an unending source of entertainment, and even more than this.

One reason the cabinet organ is not more highly appreciated by those of best musical judgment is, there are so many poor ones made that the instrument is not fairly represented by the specimens which one very commonly sees. With American eagerness for profit, as soon as this instrument had shown promise of popularity many makers undertook to furnish it who had not the ability to produce good organs if they would and no special desire to do so if they could. The object was to make money, and this is most readily accomplished by making something which, appearing to be good, can be sold for least price. And so we have a great number of poor organs made, to comparatively few of the best quality. Of course, such poor organs do not fairly repre-

sent their class, and persons of musical judgment, seeing only such, find very little pleasure in them.

It could only be of one of the best of the class that Scharwenka could have written such an opinion.

If then, in spite of this disadvantage that so many of the organs made and sold are poor representatives of their class, this instrument has so rapidly grown in favor, what may be expected of its future as the best organs become more widely known and are offered at less and less prices?

For the best makers are not only continually improving the cabinet organ, but are also simplifying its construction, so that it can be sold at less price. A notable instance of progress in this direction is found in the "Baby organ," just introduced by the Mason & Hamlin Organ Company, and sold for only \$22. Every one knows that the organs made by this company stand at the very pinnacle of excellence. No one seriously pretends to make better organs than it; and few will claim to make as good. Yet, in the little organ alluded to, such progress has been made in simplifying the construction of the instrument, and so securing economy of cost without loss of excellence, that they are now able to offer a really good organ, retaining the characteristic excellence of all their work, at a price which really seems ridiculously low.

Of course, a good organ at such a price must very greatly increase the use of such instruments, bringing them within the means of a so much greater number. This is one of the signs indicating that seventy thousand per annum is, after all, only a beginning toward the number of organs which will be sold in the future.

The Musical and Dramatic Courier.

A WEEKLY PAPER

Devoted to Music and the Drama.

THIS journal, as its name purports, is intended to cover the musical and dramatic field. With a full sense of the responsibility this purpose involves, its publisher proposes to give the American public an active, intelligent newspaper, devoid of factitious surroundings, courteous in expression, free in opinion, and entirely independent. The need of such a journal is apparent, and on such a basis the support of artists and of the people may reasonably be expected. It has no partisan aims to subserve, and it will give the news and all fresh and interesting information that may be of value in its line. It will also give, as heretofore, close attention to trade interests, and with its frequent issue must serve as the best and most important medium for advertisers.

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Advertisements for the current week must be handed in by 10 A. M. on Monday.

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Communications on all trade matters are earnestly solicited. Address

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↔↔↔ New Style, 109; Price, \$22.00. ↔↔↔

STYLE 109 is our latest and smallest Organ; whence it is known as the **BABY CABINET ORGAN**, Three and a Quarter Octaves; sufficient compass for popular sacred and secular music generally, with excellent quality of tone and fine power.

It is not only a sufficient and very attractive organ for children and beginners, but will serve a useful purpose for smaller Sunday and Day Schools, and classes of moderate dimensions.



MASON & HAMLIN ORGANS are certainly the best, having been proved such by highest awards at **ALL THE GREAT WORLD'S EXHIBITIONS** for Thirteen Years. TWENTY STYLES at from \$22 to \$120; SIXTY STYLES at from \$120 to \$160; FORTY STYLES at from \$160 to \$500 and up. Also for EASY payments, \$6.38 per quarter and up.

↔↔↔ Illustrated Catalogues and Price Lists FREE. ↔↔↔

Those who examine it are surprised at its fine quality of tone, power and general capacity, at such a marvelously low price.

MASON & HAMLIN ORGAN COMPANY,

No. 154 Tremont Street, BOSTON.

No. 46 E. 14th Street, NEW YORK. || No. 149 Wabash Avenue, CHICAGO.

Professional Cards.

[This department has been established to give members of the musical and theatrical professions an opportunity of keeping their names and addresses before the public. Cards under this heading will be inserted for \$10 per year each.]

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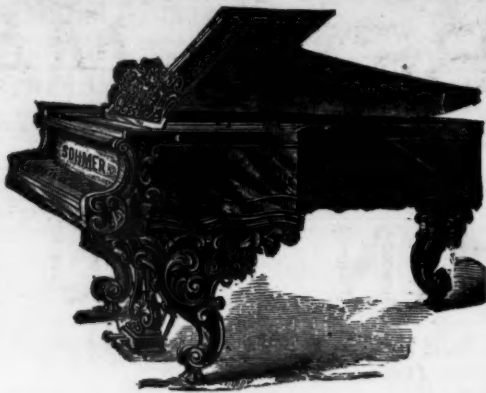
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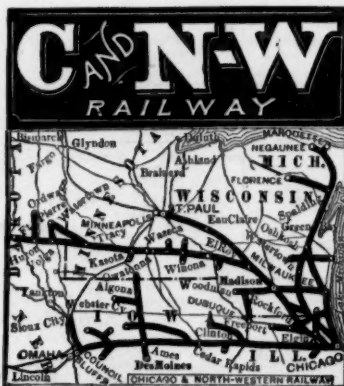
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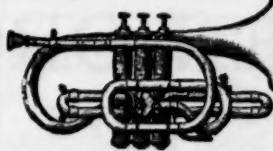
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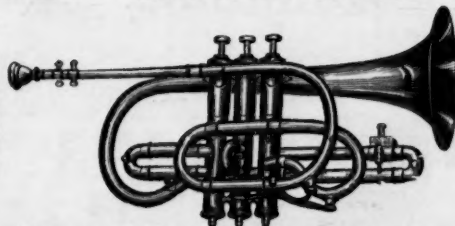
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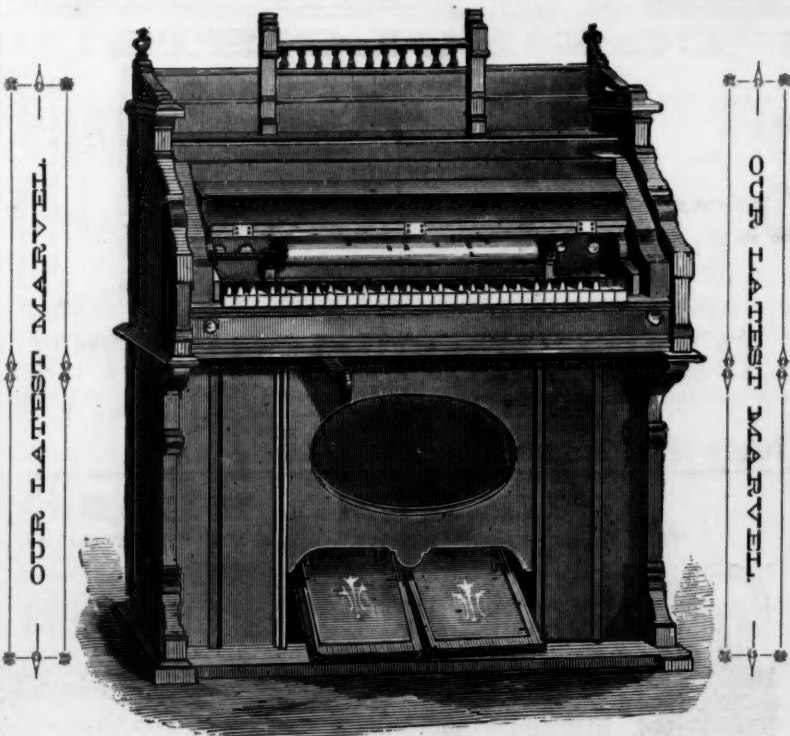
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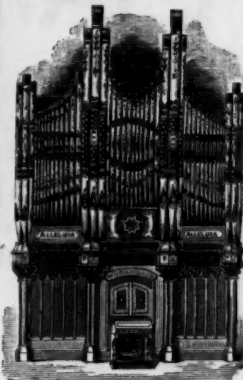
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